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ABSTRACT

Intended as a core curriculum that school districts and teachers can build on, this English curriculm guide for grades 7 through 12 has incorporated five curricular strands or expectations for secondary school English classes: (1) reading instruction will continue through the twelfth grade; (2) study and research instruction will connect purposefully with reading, writing, and speaking assignments; (3) writing instruction will include all phases of the writing process; (4) speaking, listening, and performing instruction will occur regularly; and (5) literature and other media will provide the significant content for English instruction. Sections include introduction and philosophy, policies and procedures, responsibility and evaluation, continua for grades 7 through 12, adult and continuation English, and teacher helps. Each grade section provides skill description sheets with accompanying sample lessons and assignments. Among the teacher helps are several questioning techniques, a suggested precollege reading list, a suggested three year SAT vocabulary list, prewriting strategies, revision strategies, a sample student writing progress record, spelling rules, confusing word pairs, and Bloom's taxonomy and levels of questioning. (HOD)

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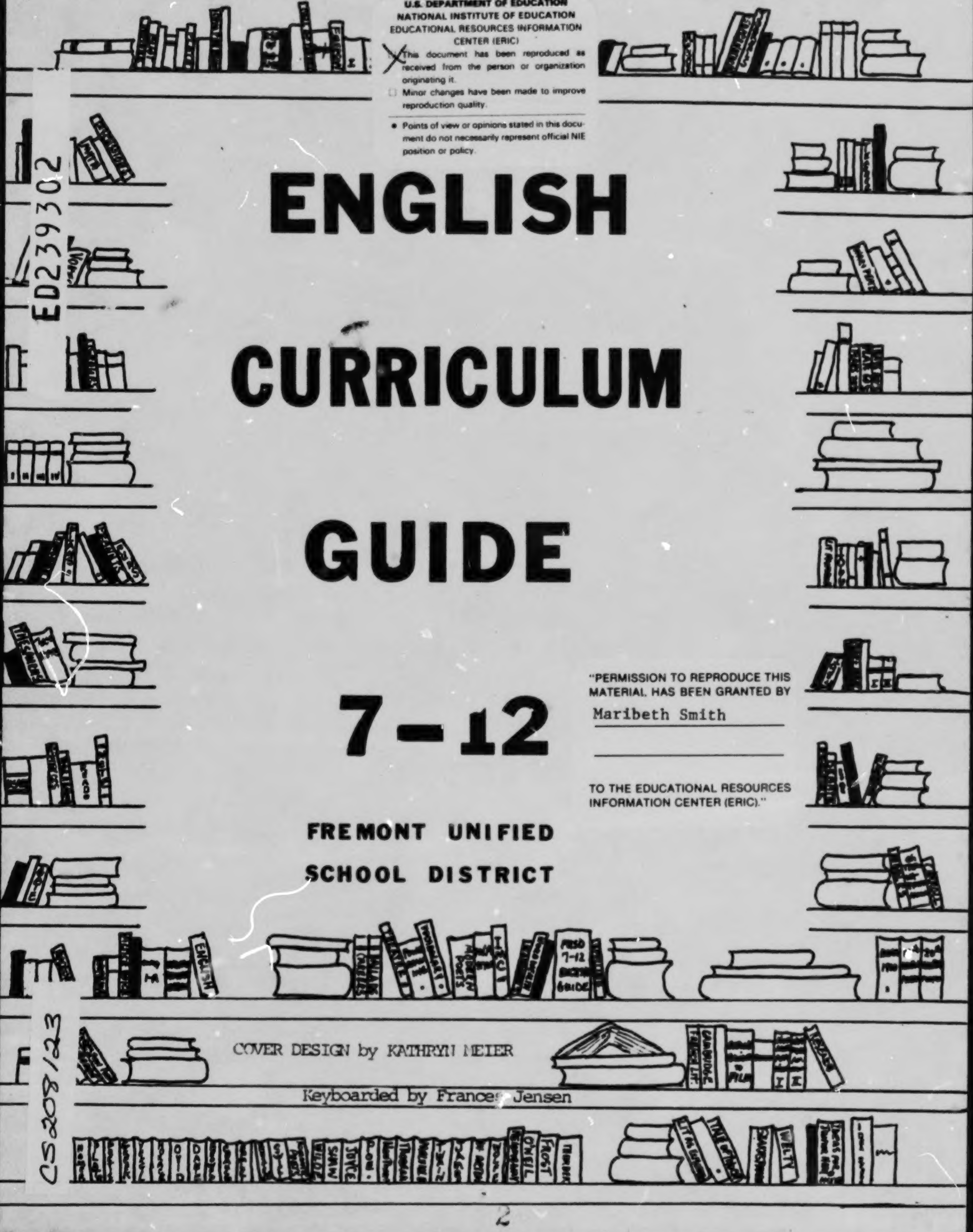
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7-12

FREMONT UNIFIED
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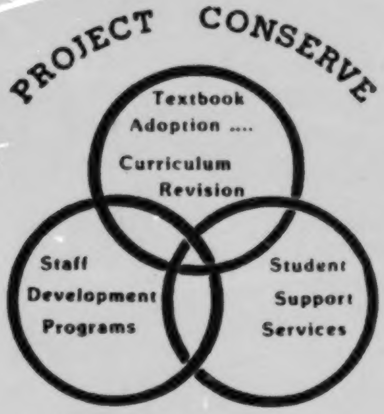
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PREFACE

Teachers frequently demonstrate love-hate relationships with curriculum programs, projects, and guides. At one level, we wish for a panacea—a perfect textbook, an exquisite sequence, a right method—while at another level, we covet our independence—the freedom to make our own daily choices, to create for our students, and to maintain our identities in the great bureaucratic wash. This is, perhaps, as it should be, though such ambivalence makes curriculum development difficult.

Uppermost in the minds of the English Task Force, the Subject Area Committee, and the Writing Committee all along has been the intention to produce a guide that is used—not shelved. Still another important consideration for these groups has been the desire to write a document that truly "guides" curriculum by modeling the best teaching practices, by providing a unified core of thought about what makes quality instruction in English, and by informing teachers about new research and learning theory too impressive to ignore. If these two goals are realized, then anywhere else we may have fallen short of fulfilling our own expectations and those of teachers can be easily remedied with revisions and additions. In this guide we have a basis for dialogue about quality English programs and instruction. Certainly, any document that we regularly use for guiding our teaching will become a living, changing one.

Isolating the essential skills of the English curriculum, surveying teachers, planning, writing, and informing staffs involved a great deal of cooperation, time, and good will on the part of several dozen English teachers and administrators, the Instructional Division Curriculum Council, and the Board of Education through PROJECT CONSERVE. The planning and devising of format and contents owe much to Allen Glatthorn's A Guide for Developing an English Curriculum for the Eighties (NCTE, 1980) and Rosemary Winkeljohn's Criteria for Planning and Evaluation of English Language Arts Curriculum Guides (NCTE/ERIC, 1980) and to the California state frameworks, Handbook for Planning an Effective Reading Program (1979), Handbook for Planning an Effective Writing Program (1982), and Reading Framework for California Public Schools (1980).

The writing of skills descriptions and sample assignments is the work of a nine-person committee whose combined credentials add up to well over 100 years teaching experience, five department chair positions, two reading specialist credentials, two consultant fellowships in the University of California Bay Area Writing Project, two memberships in San Jose State's South Bay Writing Project, active memberships in the National Council of Teachers of English, the California Association of Teachers of English, and the International Reading Association, plus hours of advanced coursework and several advanced degrees. Keyboarded and stored on word processor diskettes, the guide demonstrates the happy coincidence of fine writing and beneficial technology.

While not purporting to be a panacea, this curriculum guide certainly commands worthy attention, regular use, and ongoing revision.

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INTRODUCTION TO THE ENGLISH CURRICULUM GUIDE

Objectives:

- to improve the quality of English language arts and reading instruction in the secondary schools.
- to provide a consistent core of secondary English curriculum throughout the district.
- to articulate and connect English curriculum objectives, skills, and concepts into a K-12 continuum.
- to address the abilities and needs of all of our students in one format.
- to bring classroom practices in line with current research and theory.
- to assist the increasing numbers of teachers who are teaching English without a college major preparation.
- to inform the Board of Education, the district instructional staff, the community, and the parents of our students about our instructional program so that they can assist us.
- to provide information about language objectives to other subject area teachers who are reinforcing language skills.
- to provide an open, usable format for the classroom teacher to add on strategies and notes.

Intent:

The continuum/guide acts as a contract among English teachers in the district. (See DISTRICT EXPECTATIONS in POLICIES AND PROCEDURES.) Recognizing the complexity of our subject, we agree to work in a 13-year program where each teacher shoulders his/her share of the load, building on what has gone before, and preparing the way for what is coming up.

A great deal more goes on in English classrooms than the continuum indicates, but as a core curriculum it provides a structure that school sites and teachers can build on and a forum for ongoing development and dialogue. Teachers can share ideas and expertise in a more formal manner and can solve problems and approach student needs more systematically than symptomatically.

Format:

The guide is compiled in a loose-leaf format with tab dividers for the sections as follows:

I. Introduction and Philosophy
II. Policies and Procedures
III. Responsibility and Evaluation
IV. Continua
    Grades 7-8
    Grade 9
    Grade 10
    Grade 11
    Grade 12
V. Adult/Continuation
VI. Teacher Helps

Each section is numbered separately. The strands of the English curriculum are color coded as follows:

Goldenrod: Reading, Vocabulary, and Critical Thinking
Green: Study and Location Skills
Salmon: Composition, Grammar, and Usage
Buff: Speaking, Listening, and Performing
Cherry: Literature and Other Media

In the grade level sections, each skill to be taught is described on a SKILL DESCRIPTION SHEET, which is, in effect, a rubric for that skill. These sheets can be differentiated from the Sample Assignments by the dot in the top right corner. The skill description allows teachers to discuss a skill with greater consistency of meaning. How to read and interpret the Skill Description Sheet is explained on page IV:14. Accompanying each sheet is a SAMPLE ASSIGNMENT. THE ASSIGNMENTS DO NOT HAVE TO BE USED. They are included to clarify the skill descriptions and to assist teachers with sound methods, practices, and resources. Whether used or not, they are best read for the additional information they provide. THE WRITERS OF THIS GUIDE DO NOT RECOMMEND ISOLATED LESSONS, BUT WELL-INTEGRATED ONES THAT MAKE SENSE AND CONNECT TO THE CONTENT OF THE COURSE.

Language:

Generally, matters of style and usage are based on The Modern Languages Association (MLA) Style Sheet (1980). We attempted to maintain a degree of formal language in the guide proper while leaving intact the less formal language used by teachers with colleagues and students on the sample assignments.

The most disconcerting language problem involved the use of gender pronouns. Several options were available and none of them were really acceptable. As often as possible, statements were reworded to avoid gender pronouns or to use plural forms. Where the third-person pronouns were needed, double gender ones (he/she) were used. In reading these double gender pronouns aloud, one should say "he or she" in order to do minimal damage to the prose. If this usage offends the ear, we apologize. The establishment of masculine gender pronouns for third-person singular indefinite by nineteenth-century grammarians is relatively recent in the history of the language, and in fact, masses of English speakers almost endemically use "they" as the third-person singular referent. If the past repeats itself, we can guess which usage will eventually become accepted. For now, we have regarded our commitment to young women more highly than our commitment to the language.

We applied the MLA hyphen rules as consistently and as sensibly as possible. English users do not like hyphenated words, and the hyphen tends to disappear as soon as a word becomes widely used. An interesting example of this disappearing act occurred last spring with the word prewriting. Only a month after the state handbook on writing was published using the hyphenated pre-writing, the National Council of Teachers of English dropped the hyphen in an article on the topic of prewriting.

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What We Know About Language Learning

LANGUAGE LEARNING IS NATURAL.

Children learn a great deal of language without formal instruction, and they do so by using it, by receiving responses from other speakers, and by satisfying their natural curiosities about their environments. Before entering kindergarten, most children master the basics of the English language. They can generate all English sentences with a vocabulary of several thousand words. Without drill and expert teaching, the preschooler has learned dozens of grammar rules, applying several in but a few seconds of talk. He or she is fluent with English idioms that often befuddle adult non-native speakers with as many years of English-speaking experience. Many linguists and psychologists consider the five-year-old's mastery of language basics the greatest intellectual feat of the human life span.

Of course, these small speakers make language miscues--some that imitate the misuses of the adults in their environments and others that result from their own rigorous application of grammar rules. For example, the child who says, "I seen the dog," may have picked up a misuse from his or her home or peers, whereas the child who says, "I sawed the dog," has applied the ed suffix for past tense to an irregular verb. Yet, all in all, what the preschooler says properly far outweighs the misuses--and without even a proper English teacher!

LANGUAGE LEARNING IS INTERACTIVE.

As self-expression improves, the people around the child respond more and more to his or her uniqueness. With the powerful probe of language, the world yields its secrets. Anyone observing a family member guide a child's language development may be struck by the matter-of-fact way in which this learning takes place--experimentation and delight on the part of the youngster and response and encouragement on the part of the experienced speaker.

In the best classrooms, an observer will see this experimental attitude continued as the youngster begins to learn the symbol system that allows him or her to read and write and to think conceptually. But, all too often for too many students, the delight and experimentation that youngsters bring to early language learning disappears to be replaced by a self-consciousness, a fear of error, and a proclaimed boredom. Many experts correlate this second set of attitudes with the child's growing social awareness and fear of failure and rejection. Others say that learning to read and write, unlike learning to speak, is abstract in nature and that degrees of success in reading and writing equal degrees of intelligence. Still others point to an educational system that emphasizes correctness over experimentation and promotes workbook exercises and drill over living uses of language.

As teachers of English, we know that language is a living process and not an artifact, that the best of language educations encourages and nurtures the practical experiments of early childhood. "Only linguists have language as their subject matter," says Courtney Cazden. "For the rest of us—especially children--language is learned not because we want to talk or read or write about language, but because we want to talk and read and write about the world." British teacher Sybil Marshall impressed the members of the Anglo-American Conference (Dartmouth, 1966) with the following remarks:

> I would give [children] enough patterns, but not in the form of exercises. I would give them patterns in speech, in books, in poetry, and in plays. I would not subject my students to ten minutes a day under the ultraviolet lamp of intense grammatical exercises, but would instead seek out every patch of literary sunshine and see to it that the pupils worked and played in its warmth and light until grammatical usage and good style, the balance and cadence of sentences, and the happy choice of the most significant words soaked into them through every one of their senses.

We agree that a classroom environment of the best written language for students to explore, to hear, to respond to, and to imitate stimulates and nurtures the natural gift of language.

LANGUAGE LEARNING IS INDIVIDUAL.

Though a teacher may instruct a class of thirty, all at once, the connection that each youngster makes with the lesson is individual. Each student brings a unique set of prior experiences, a special identity and motivation, a preferred modality (visual, aural, tactile), and his or her own inner clock to each learning task. The kind of activity required, the re-inforcement needed, and the quality of student response can quite easily take on thirty different looks. One youngster may "see" a complete sentence while another one "hears" sentences. A fourteen-year-old may be an expert on World War II battleships, using a concomitant technical vocabulary, and yet misspell the most rudimentary words in the language. Events, experiences, and people removed from the classroom and unknown to the teacher may guide, stimulate, vary, or deter a youngster's response on a given day, or week, or year.

The classroom teacher expects and often encourages these individual responses even where instructional materials and activities are not individualized. Alan Purves, a past president of The National Council of Teachers of English, says that learning is neither subject-centered nor child-centered, but response-centered--that which happens when "child meets subject." So if English teachers do operate in grade-level systems, plan ideal sequences of learning, devise readability formulas, and write general learning objectives, it is with the awareness that eventually we will look at each student's responses to guide him or her through successful experiences along our language arts continuum. For many students, progress in speaking, reading, and writing occurs regularly and rhythmically, while for other students, there seems to be a different drummer. We believe that every student should succeed in school, that it is never too late to learn rudimentary spelling, that remedial instruction for individuals who learn more slowly is a right, and that gifted learners are entitled to enriched instruction. Success comes in different shapes.

LANGUAGE LEARNING IS INTEGRATED.

"Making connections" and "making sense," to borrow Kenneth and Yetta Goodman's fine phrases, must become the hallmarks of our language programs. Though teachers may break up language instruction into steps and component skills for ease of analysis and instruction, we recognize our duty to put things back together, to connect new learning to previous learning, and to help youngsters make sense of their world through what they learn in school. Though we promote basic skills and competency minimums, we do not delude ourselves, our students, or the public that a series of drills on a selection of skills deemed more basic than others will achieve literacy in our students. Worksheets on "Main Ideas" and "Subject-Verb Agreement" do not a reader and a writer make, but they may be important lessons in a total, well-integrated program. Marjorie Farmer, in her address to the 1978 convention of the National Council of Teachers of English, reminded us:

> Without a balanced, whole curriculum even those skills generally considered basic [such as] reading [and] grammatically correct writing--will not be really mastered by most learners. People don't learn what doesn't make sense to them.

The strongest language arts programs do not drop out strands for significant periods of time. A semester spent on an intensive grammar program or review may become a lost one if significant writing practice, related readings, and opportunities to speak are not included and interrelated. The lack of a meaningful context to which the student can connect an abstract study of language will likely mean low retention and too little understanding of how to apply his or her new knowledge. We support remedial programs in reading and competency testing because they meet urgent student needs, but even in these skills-intensive courses, the effective teacher picks up the strands of the integrated English curriculum and helps the student make connections and make sense.

LANGUAGE LEARNING IS CROSSCURRICULAR AND EXTRACURRICULAR.

While we take seriously our responsibilities as the major teachers of the English language to our students, we know that powerful language develops only where and when it is integrated meaningfully throughout the school day. Teachers in all disciplines are English teachers just as are the adults in the preschooler's environment. When these teachers make conscious plans to promote effective language development, to help students read the class text, and to ask for considered responses in the students' own oral and written language, they not only give the English teacher down the hall a hand, but they give their own subject matter a boost as well. Robert Squires, in a 1980 address to The National Council of Teachers of English, noted:

> The interdependence of skills and content is the central concept of the essentials of education. Skills and abilities do not grow in isolation from content. In all subjects, students develop skills in using language and other symbol systems; they develop the ability to reason; they undergo experiences that lead to emotional and social maturity. Students master these skills and abilities through observing, listening, reading, talking, and writing about science, mathematics, history and the social sciences, the arts and other aspects of our intellectual, social, and cultural heritage.

Nor do skills and abilities grow in isolation from the world. Language learning continues to take place outside the school day. Extracurricular activities, jobs, television, movies, travel, and new relationships and experiences add to the student's vocabulary, to his or her critical thinking skills, and to his or her ability to connect and to make sense. At the same time, these outside experiences may confuse or puzzle a youngster, threatening a tenuous hold on meaning. We recognize the rich language and experience pool of a student's non-academic life and attempt to interrelate personal experience and response to the content and skills of our classrooms and, conversely, to connect the content of the classrooms to the needs, dilemmas, and choices created by the world outside of school.

Students especially need opportunities to relate language study to career goals and private aspirations. We would be remiss not to help our students see that effective language use is important in the workplace, that those who use language masterfully are often the ones in leadership positions, and that the unethical among these masters of language may manipulate it to deceive or control others. All students must learn to think critically, to ask the right questions, to evaluate. We want our graduates to learn, to unlearn, and to relearn as their lives change, as their world changes, and as their needs for language expand. We want them to see changes as opportunities and challenges, and most of all, we wish for them lifelong language learning that remains as natural, as practical, and as delightful as the five-year-old's.

Maribeth Smith (1983)

Cartoon reprinted by permission Phi Delta Kappan, © 1978.

FREMONT UNIFIED SCHOOL DISTRICT

EXPECTATIONS FOR SECONDARY ENGLISH CLASSES

based on

A Survey of English Teachers in Fremont Unified School District (Spring, 1982)

Recommendations of English Task Force (Spring, 1982)

California State Frameworks in Reading (1979) and Writing (1982)

Alameda County Course of Study (1981)

National Council of Teachers of English: "Essentials of English" (1979)

Research in the Teaching of English (NCTE/ERIC)

Research in the Teaching of Reading (IRA)

Recommendations of Community Advisory Committee for English Curriculum (1982-83)

1. READING INSTRUCTION WILL CONTINUE THROUGH THE TWELFTH GRADE.

In the past, reading instruction was identified as the domain of the elementary teacher. Today, based on obvious student needs and current research, we recognize that all students need continuing developmental instruction in reading. Those students who read well must be guided through new and more difficult reading material, developing fluency with higher reading and cognitive skills, and those students whose reading skills are underdeveloped must receive the intensive instruction that will allow them to read to their fullest potential.

In all 7-12 English classes, teachers will provide opportunities for students to read from a variety of sources for different purposes, including information gathering, recreation, and appreciation. Additionally, teachers will provide instruction and practice in summarizing the meaning of what is read, in drawing inferences, in distinguishing generalization from detail, and in gaining meaning with context clues.

In the secondary program, the English teacher, supported by colleagues in other disciplines, guides students to interpret larger reading units, by providing stimulating sources, challenging questions, effective reading models, and practice time. Secondary reading instruction involves reading and responding to what is read (in oral or written assignments), with workbook and skill exercises supplementary in nature.

2. STUDY AND RESEARCH INSTRUCTION WILL CONNECT PURPOSEFULLY WITH READING, WRITING, AND SPEAKING ASSIGNMENTS.

Every student should be in on the "secrets of success" in his or her English classes. Assisting students with organization, time-management, notetaking, and test strategies provides not only student success but teacher success as well: classroom objectives are mastered more thoroughly, failures are fewer, and more class time becomes available for other activities. Secondly, students need instruction and practice in sound research even more as we enter the "information age." The workplace demands adults who understand general methods of inquiry, who seek facts quickly, confidently, and carefully, and who do not give up easily.

In all 7-12 English classrooms, teachers will show students how to discover what they already know through brainstorming and clustering; they will ask students to use the primary research methods of observation and interview; they will provide students with interesting research problems that expand their uses of school and community resources; and they will instruct students in methods of summarizing and evaluating information. Teachers will demonstrate and hold students accountable for effective use of texts, notetaking, organization methods, test strategies, and study time.

Teachers distinguish for themselves and their students between research and RESEARCH. Not every occasion in the library must result in a RESEARCH paper. Opportunities to solve practical problems, to follow a series of clues to a briefly stated conclusion, to find information for a personal essay, and to read about a topic of interest to share in class are all important research activities.

3. WRITING INSTRUCTION WILL INCLUDE ALL PHASES OF THE WRITING PROCESS.

In recent years, classroom practice in the teaching of writing, along with significant research findings in how students acquire language, have converged to form a new model for the teacher role in writing instruction. We know that learning about language rather than using language does not make writers (or speakers), and we know that the mere assigning, collecting, and marking of essays will not lead to writing improvements in all students.

In all 7-12 English classrooms, teachers will provide regular opportunities for students to write for different audiences and different purposes and to practice all phases of the writing process--prewriting, writing, responding, revising, editing, and publishing. Teachers will help students work in small response and editing groups; they will teach and review as needed the conventions of standard written English; and they will require the use of the dictionary and grammar or usage book as a tool in editing compositions. Teachers will maintain in the classroom student writing folders for assessing student progress.

Not every writing assignment need be carried through all phases, nor do the phases always occur in sequence for every student. Students should learn that not every writing occasion is a public one nor a teacher-evaluation one. Creating for students a safe environment in which to write, developing student attitudes about the myriad reasons for writing, weaning students from teacher editing to self editing, and helping students apply what they learn about good language to their own writing habits are the duties of the secondary English teacher.

4. SPEAKING, LISTENING, AND PERFORMING INSTRUCTION WILL OCCUR REGULARLY.

A student's oral language is his or her thinking language. Perfectly quiet classrooms or "teacher speak" classrooms are not the ideals that the untrained observer often thinks. Students need opportunities to rehearse their ideas and new language in class so that they can use them confidently in other environments. Chances to speak before the class, to play a role, to listen proficiently, and to read expressively are not frills.

In all 7-12 English classrooms, teachers will provide regular opportunities for students to solve problems and to plan projects in small groups, to respond orally for practice in vocabulary, spelling, and literal comprehension, and to discuss topics and questions that use higher levels of reasoning. Practice in speaking clearly and confidently in a group situation and in reading expressively from all genres of literature will also be provided in English classrooms.

Though students should receive focused instruction in speaking, listening, and performing, these objectives will manifest themselves best as parts of an integrated program of writing, reading, and literature. Students need to connect all of their new language to their internal language.

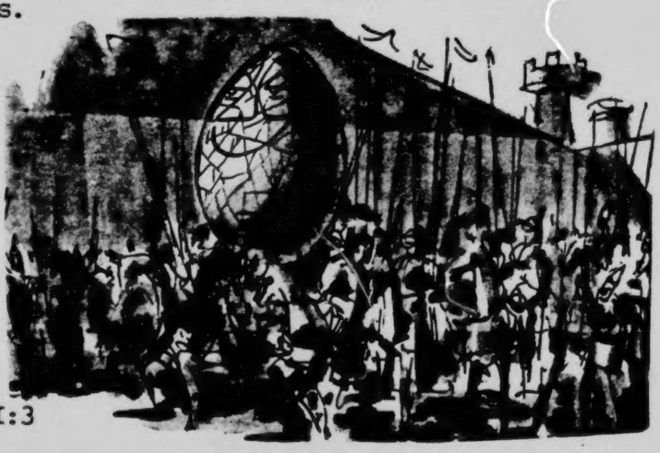
5. LITERATURE AND OTHER MEDIA WILL PROVIDE THE SIGNIFICANT CONTENT FOR ENGLISH INSTRUCTION.

Only the English curriculum regularly provides the secondary student with original works. The texts for other content areas frequently summarize broad areas of knowledge rather than using primary sources. Students do not generally read the writings of social scientists or of laboratory scientists, but they do read the actual writings of novelists, poets, and playwrights in English class.

In all 7-12 English classrooms, teachers will provide students with appropriate literature to read and other media to view and/or will read to students so that hearing the best language can become writing and speaking the best language. English teachers will challenge students to respond emotionally and critically to what they read, to test their ideas and values against another's, to find commonality in human experiences, and to appreciate the power of language.

Literature can be a tedious and boring routine of study questions and "right" answers or it can be the most provocative subject matter of the high school curriculum. If students are to learn about their own cultural values and to broaden their views of a diminishing world, they have no better source than the literature of their own and other cultures; if students are to test their own ideas, values, and judgments, they have no greater measure than the world's great thinkers. Through an understanding of literature and the visual media that pervades their lives, students will recognize the power of language—its delights and its pitfalls.

English Subject Area Committee (1983)



EXPECTATIONS CHECKLIST

1. READING INSTRUCTION WILL CONTINUE THROUGH THE TWELFTH GRADE.

______ a. reading for different purposes
______ b. summarizing meaning
______ c. drawing inferences
______ d. distinguishing generalization from detail
______ e. gaining meaning with context clues

2. STUDY AND RESEARCH INSTRUCTION WILL CONNECT PURPOSEFULLY WITH READING, WRITING, AND SPEAKING ASSIGNMENTS.

______ a. brainstorming, listing, clustering
______ b. observing and interviewing
______ c. using library and/or community resources
______ d. summarizing and evaluating information
______ e. studying effectively

3. WRITING INSTRUCTION WILL INCLUDE ALL PHASES OF THE WRITING PROCESS.

______ a. writing for different audiences and purposes
______ b. practicing all phases of writing process
______ c. working in small response and editing groups
______ d. using conventions of standard written English
______ e. using a dictionary and a grammar/usage book as resource
______ f. maintaining a writing folder in the classroom

4. SPEAKING, LISTENING, AND PERFORMING INSTRUCTION WILL OCCUR REGULARLY.

______ a. solving problems and planning in small groups
______ b. responding orally for spelling and vocabulary practice
______ c. discussing topics that require higher levels of reasoning
______ d. speaking clearly and confidently
______ e. reading expressively from literature

5. LITERATURE AND OTHER MEDIA WILL PROVIDE THE SIGNIFICANT CONTENT FOR ENGLISH INSTRUCTION.

______ a. reading and viewing a variety of literature and other media
______ b. responding emotionally and critically to what is read or viewed
______ c. listening to oral reading of literature
______ d. testing one's own ideas and values against the writer's
______ e. discovering commonality in human experiences
______ f. recognizing the power of language

FREMONT UNIFIED SCHOOL DISTRICT

JUNIOR HIGH SCHOOL - TEXTBOOK ADOPTION CALENDAR

Evaluation/ Selection	In Use in Schools	Major Adoption	Update (if needed)
1981-1982	1982-1983	Mathematics	Social Science, Health, Music
1982-1983	1983-1984	Reading, Literature	All Language Arts Areas
1983-1984	1984-1985	Social Studies	Science, Health, Music, Math
1984-1985	1985-1986	Art, Music, Bilingual, ESL, Foreign Language *District Electives: Industrial Arts, Homemaking	English, Spelling, Handwriting, Dictionaries
1985-1986	1986-1987	Science, Health *District Electives: Drama, Speech, Journalism	Math, Social Science
1986-1987	1987-1988	English, Dictionaries, Spelling, Handwriting	Reading, Literature, ESL, Foreign Language

*State Textbook credit may be used to purchase all books except those District Electives underlined. The state does not adopt or fund books in those elective areas; therefore, texts for those electives are district adopted in keeping with state law and district policy, and may be purchased with "buy-out" money or district funds (4100 area of budget).

1/82

FREMONT UNIFIED SCHOOL DISTRICT
Secondary Textbook Adoption Calendar

GROUP I	Science 9 & 12; Social Science 9.
GROUP II	English 9; Science 10; Social Science 12; Music 9-12.
GROUP III	Math 9; Science 11; English 10; Physical Education 9-12.
GROUP IV	Math 10; Accounting; English 11.
GROUP V	Social Science 11; Math 11-12; English 12; Typing-Shorthand; Art 9-12.
GROUP VI	Social Science 10; Miscellaneous Business Education; Speech & Drama 9-12; Home Economics 9-12; Industrial Arts 9-12; Foreign Language 9-12.

	1979-80	1980-81	1981-82	1982-83	1983-84	1984-85
GROUP I	Evaluate/Adopt	In Use	In Use	In Use	In Use	In Use
GROUP II	In Use	Evaluate/Adopt	In Use	In Use	In Use	In Use
GROUP III	In Use	In Use	Evaluate/Adopt	In Use	In Use	In Use
GROUP IV	In Use	In Use	In Use	Evaluate/Adopt	In Use	In Use
GROUP V	In Use	In Use	In Use	In Use	Evaluate/Adopt	In Use
GROUP VI	In Use	In Use	In Use	In Use	In Use	Evaluate/Adopt

	1985-86	1986-87	1987-88	1988-89	1989-90	1990-91
GROUP I	Evaluate/Adopt	In Use	In Use	In Use	In Use	In Use
GROUP II	In Use	Evaluate/Adopt	In Use	In Use	In Use	In Use
GROUP III	In Use	In Use	Evaluate/Adopt	In Use	In Use	In Use
GROUP IV	In Use	In Use	In Use	Evaluate/Adopt	In Use	In Use
GROUP V	In Use	In Use	In Use	In Use	Evaluate/Adopt	In Use
GROUP VI	In Use	In Use	In Use	In Use	In Use	Evaluate/Adopt

9/82

HIGH SCHOOL TEXTBOOK ADOPTION POLICY

Subject Area Committees, comprised of representatives from all high schools and junior high schools, will be responsible for reviewing textbooks and making recommendations for adoption in keeping with the Education Code*, Fremont Unified School District policy, and the District Textbook Adoption Calendar.

Subject Area Committee chairpeople will participate in the Instructional Division Curriculum Council for purposes of information, articulation, and curriculum development.

The Instructional Materials Center will request sample textbooks for evaluation by Subject Area Committees.

A basic textbook is one assigned as required reading or which constitutes a prime source of information for a course or unit. Basic textbooks are subject to Fremont Unified School District Board of Education adoption. Those items for enrichment or to broaden the scope of the program shall be considered supplementary and not subject to adoption.** However, any materials other than those fitting the above definition of "textbook" may be submitted to the adoption process if Board of Education approval is desired.

An ongoing committee, Secondary Textbook Review Committee, shall review textbooks submitted for adoption by Subject Area Committees. Composition of the committee shall be as follows:

One teacher representative from each high school to be designated by the principal.

One parent representative from each attendance area to be designated by attendance area chairperson.

One representative of each recognized teachers' and administrators' organization.

One representative of the Instructional Division Curriculum Council.

One representative of the Fremont Unified School District Board of Education.

Director of Instructional Materials shall act as chairperson.

Members shall be appointed yearly. Replacements for members who withdraw will be appointed to serve the remainder of that year. All members shall be approved by the Board of Education.

Subject area committees will submit recommended titles to the Secondary Textbook Review Committee together with author, publisher, subject, and grade levels for which use is intended, a short summary or rationale, and any possible restrictions.

The Secondary Textbook Review Committee will screen titles, review sample copies at its discretion, and vote on each title.

Results of committee decision, including vote and opinions deemed necessary, will be forwarded for information to the Instructional Division Curriculum Council before being submitted for adoption to the Board of Education.

Adoption of all materials shall be for a six-year period, with approval automatically revoked unless the title is resubmitted for approval.

It shall continue to be policy to provide an alternate book upon parental objection to any assigned material.

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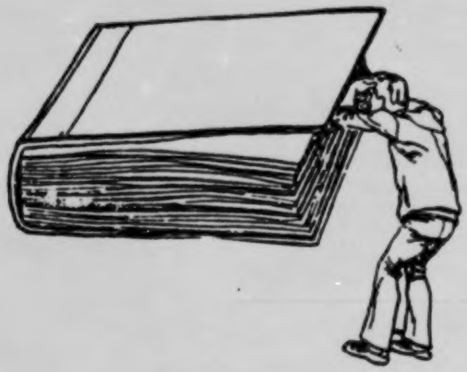
*Education Code Section 60400 provides that "each district maintaining one or more high schools shall adopt textbooks for use in the high schools under its control."

Education Code sections 60040-45 specify content requirements which must be met by books considered for adoption.

**Procedures for review of supplementary materials not directly adopted by the Board are stated in Fremont Unified School District Policy 6161.1.



FREMONT UNIFIED SCHOOL DISTRICT

TEXTBOOKS RECOMMENDED FOR ADOPTION

Committee____________________ Chairman____________________ Date__________

TITLE/AUTHOR/PUBLISHER	COURSE/GRADE/RESTRICTIONS/LIMITATIONS	DESCRIPTION/RATIONALE/SUMMARY

II:9

Honors Level Courses

Guidelines

The University of California wishes to encourage students to take demanding advanced academic courses in all fields. Accordingly for students graduating from high school in 1984 or thereafter, the grades in up to four units taken in the student's last two years of high school will be counted on a scale A=5, B=4, C=3 if these courses are certified by the high school as offered at an honors level. These courses must be in the areas of history, English, advanced mathematics, laboratory science, and foreign language. To be certified as honors level courses the following guidelines must be satisfied.

1. Courses in the above fields which are designed to prepare students for an Advanced Placement Examination of the College Board are considered to be honors level courses.
2. College courses in the above fields which are transferable to the University of California and which appear on the high school transcript are considered to be honors level courses.
3. Honors level courses must have established prerequisites and must be open only to those students fulfilling those prerequisites. Such prerequisites must specify those courses which are required as well as appropriate performance levels.
4. Honors level courses must have distinctive features in terms of extended content and additional workload which set them apart from regular high school courses in the same subject.
5. Honors level courses must have a comprehensive written final examination.
6. An honors level course, which is not an Advanced Placement Course, should be offered only when there is a regular course offered in the same subject at the same grade level. Exceptions to this rule require strong justification and documentation.

7. In addition to Advanced Placement Courses, high schools may certify as honors level courses at most one course in each of the following subject areas, history, English, advanced mathematics, laboratory science, and each foreign language. If there are no Advanced Placement Courses in a given subject area, the high school may certify at most two courses in that area.

8. In view of BOARS' interest in the success of this program, BOARS will request from selected schools documentation of courses certified to be at the honors level. Such documentation will include prerequisites, syllabi, copies of the final examination, and if applicable, reports on participation and performance in Advanced Placement examinations.

California State University

DEFINITION AND DESIGNATION OF COLLEGE PREPARATORY COURSES IN ENGLISH

Beginning in fall 1984, students entering The California State University will need to have taken eight semesters of college preparatory English.

Background

The following criteria for the definition of college preparatory English courses were developed in consultation with high school English teachers throughout the state and with a study group assembled to review teachers' recommendations.

Course Criteria

Regular English courses for 9th and 10th graders that integrate reading and writing will be considered college preparatory. Courses in remedial reading and writing at any level will not be accepted nor will courses in beginning or intermediate English as a Second Language (ESL). English courses for 11th and 12th graders will be considered college preparatory if (1.) they include writing instruction and evaluation and require substantial amounts of writing of extensive, structured papers, expressive and analytical, demanding a high level of thinking skills; and (2.) they are integrated with challenging, in-depth reading of significant literature, either imaginative or analytical, including contemporary or classical works in various genres.

Courses in speech, drama, or journalism will be considered college preparatory if they meet the criteria for 11th and 12th grade courses. Two consecutive semesters of advanced English as a Second Language may be substituted for two semesters of college preparatory English. Advanced ESL courses are distinguished from beginning and intermediate level courses by emphasis on reading and writing comparable to that in college preparatory courses except for differences in the instructional methods and materials.

Provision for Students From Schools With Small Enrollments

Some small high schools may not have sufficient student enrollment to justify discrete college preparatory courses. Students in such schools can meet CSU course requirements either by independent study or by enriched assignments meeting higher performance standards in regular courses.

Timing of Course Work

At least two of the required eight semesters should be taken during the junior year and two in the senior year. Students may wish to take two college preparatory courses in one semester in order to take electives that do not meet the criteria or to accelerate their high school program. Students taking ESL courses should complete beginning and intermediate level course work early in order to have time to meet the eight semester requirement of college preparatory English.

Alternative Means for Meeting English Requirement

In those rare instances in which compelling circumstances prevent an applicant from completing eight semesters of college preparatory English, CSU campuses will be authorized to waive the requirement. Under discussion are various tests and appropriate scores by which students may demonstrate preparation.

ENGLISH CREDIT POLICY

As of May, 1983:

For F.U.S.D. Graduation.................................3 years (30 units) English

For U.C. and C.S.U. Admission..........4 years (40 units) English of a Prescribed Nature (see II:10-II-12)

Passing Scores on Hart Reading and Writing Competencies

> English credit available for repeating courses in competency testing is limited to ten (10) units and is for those students who have not passed the reading and/or writing competencies.

Summer School English..............................Up to 10 Units Available

> Eleventh graders who will need English credit to graduate in the upcoming school year and twelfth graders who did not graduate and who need English credit may enroll in Summer School English. The Summer School Course of Study (II:14-II-17) must be used and the writing folders of the students returned to the English department chairperson of the student's home school with a clearly marked name, student number, and course grade.

English Credit for English as a Second Language Coursework..........5 Units

1. The ESL teacher(s) will be a member of the site English Department.
2. The ESL student may receive credit for ninth-grade English where the ESL student fulfills the ninth-grade objectives. The objectives may be fulfilled in an Advanced ESL section or with an individual advanced program within a beginning ESL section.
3. The ESL student who enters the regular program should be placed at a level appropriate to his/her instructional needs and maturity level by the ESL teacher and the student's counselor with advice from the English Department chairperson as needed.
4. A second year of English credit for ESL may be allowed in special cases at the discretion of and with the planning of the ESL teacher, the English Department chairperson, and the student's counselor prior to the second year. The student must be counseled that the course will not meet the University and state university entrance requirements.

COURSE OF STUDY: SUMMER ENGLISH 9/10

Six weeks; two hours per day (60 hours); 5 units of English credit.

The teacher must read and consider the Skill Descriptions for Grades 9 and 10 in Section IV, use the Expectations Checklist, and return student folders to the department chairperson of the student's high school.

Student Outcomes: Teacher will provide opportunities for the student to:

1. improve reading comprehension skills with practice in the following: summarizing meaning, drawing conclusions, making inferences, detecting main idea/theme, identifying point of view, making judgments, and predicting outcome.
2. discuss issues and ideas contained in readings.
3. improve vocabulary through context and a weekly study of 20 selected words.
4. write a journal of responses to readings, discussions, and personal experiences.
5. complete two formal papers from journal beginnings, revised and edited through peer group responses.
6. work on language usage at a level appropriate to needs identified in student's own writing.
7. speak formally by presenting an oral book report of his own choosing as a newscast, letter, travel log, monologue, etc. (See Scrip and Scrippage or attached list)
8. read orally and take part in a class play.
9. recognize characteristics of the following genres: short story, drama, non-fiction, (narrative) poetry, novel.

Suggested Structure: (Syllabus should be sent home and signed by parent.)

Week One: Day One: Give reading and vocabulary test. (Stanford, Gates, or Nelson-Denny vary from 40 to 50 minutes.
Get a 25-minute writing sample with a personal topic. (Perhaps student could write about why he is there and what he hopes to gain from the course.)
Assign students a novel (of their own choosing) to be read outside class by the middle of Week Five.

Days Two - Five: Read three or four short stories in class and assign one for reading outside class by end of week. Write in journals (kept in classroom) on topics related to readings suggested by teacher. Participate in vocabulary drill, games, text.

Suggested Methods:
1. teacher reading
2. student predicting outcome
3. student oral reading
4. student silent reading (to complete story)
5. Dake method of questioning and discussion (controlled to elicit higher reading/thinking skill)
6. writing summaries, analyses, and personal responses (final journal entry for week should be a topic that forces the student to draw the week's readings and discussions together)
7. vocabulary games, exercises, quiz
8. student reading of journal entries

Suggested Readings:

Roald Dahl - "Lamb to Slaughter"
"The Landlady"
O. Henry - "The Gift of the Magi"
Guy deMaupaussant - "The Necklace"
Borden Deal - "Antaeus"
James Hurst - "The Scarlet Ibis"
Wallace Stegner - "The Colt"
Richard Connell - "The Most Dangerous Game"

Week Two: Read one short play in class, with students taking parts. Discuss and elicit journal responses at several stopping points in the play. Continue vocabulary.

Suggested Methods:

1. student reading } Maybe 2 plays in
2. working on expressive reading } two groups
3. journal response (as before)
4. discussion; charting character development
5. drawing a set or arranging room into a set
6. finding clues in foreshadowing to predict outcome
7. vocabulary drill, exercises, and quiz
8. reading an additional play or longer one if group is able
9. essay examination of all reading to end of two weeks
10. video or film to augment, if available

Suggested Plays:

Lawrence and Lee - *Inherit the Wind*
Susan Glaspel - *Trifles*
Reginald Rose - *Twelve Angry Jurors*
William Gibson - *The Miracle Worker*
George Bernard Shaw - *Pygmalion*
William Shakespeare - *Romeo and Juliet*
Adapted - *You're a Good Man, Charlie Brown*

Week Three: Use this week to work on revision. Ask students to rewrite something from their journals that they like and would enjoy adding to or revising. If possible publish these papers or excerpts from them for class to take home.

Suggested Methods:

1. peer response and editing groups
2. class time for writing
3. teacher as a resource or responder
4. group evaluation using a holistic rubric
5. teacher writes
6. sentence combining exercises
7. teacher demonstration of form/structure
8. usage exercises as needed
9. continue vocabulary

Suggested Resources:

Warriners
Dictionary
James Moffett - Active Voice, The World of Discourse
Usage exercise books
Peter Elbow - Writing Without Teachers
Paragraph Power, AMSCO

Week Four: Read non-fiction for information, such as newspapers, news magazines, a science and/or history article or a passage from a high school textbook. Student should write a letter of persuasion, complaint, or one seeking information. Student should write passages that summarize meaning.

Suggested Methods:

1. read together, finding main idea
2. cluster details on board to find pattern
3. write idea into sentence and list supporting details afterward
4. write information on a chart into paragraph
5. detect the author's outline in an article
6. find important details in textbook and make notes for test
7. business letter form
8. peer editing for business letter
9. exercises on fact/opinion
10. vocabulary

Suggested Resources:

Newsweek, Time articles
daily newspapers (good practice for proofreading)
excerpts from history/science text
William Windham, "A Pig Tale"
Interaction (Moffett) Charts, Maps, Graphs, Informative Articles
Videotape of a TV news report and magazine (60 Minutes)
BAWP, Stephanie Gray Writing from Given Information
Paul Roberts, Précis Writing (Appendix: English Sentences)

Week Five: Days One - Three: Students should read about 10 ballads or narrative poems to discuss and respond to in journals for three days of this week.

Suggested Methods:

1. teacher and student reading
2. choral reading
3. journal responses
4. recordings of poems
5. student ballads written from news articles with pathos or perhaps a TV show or soap opera
6. vocabulary
7. comparative art slides and/or music

Suggested Resources:

Poems by Robert Service, Alfred Noyes, Robert Frost, William Coleridge, Edgar Allen Poe, Robert Browning, Alfred Lord Tennyson, Rudyard Kipling in Story Poems

Week Five, Days Four - Five, and Week Six: Students will write a "report" on their outside reading and present it to the class, using one of the methods in the suggested resources.

Suggested Methods:

1. student writing
2. student-planned presentations to class
3. student listening/audience behavior
4. student written comments to presenter
5. student revision of presentation into final paper
6. teacher evaluation of presentation
7. vocabulary review test
8. a final day awards ceremony

Suggested Resources:

Scrip and Scrippage (LA)
Book Reports That Aren't (Smith)
Suggested book list from county library

SUMMER SCHOOL: ENGLISH 11 and 12

Six weeks; two hours per day (60 hours); 5 units of English credit

Students may be concurrently enrolled in Hart Competency Class. The teacher must read and consider the Skills Descriptions for Grades 11 and 12 in Section IV, use the Expectations Checklist, and return student folders to the department chairperson of the student's high school.

This course is structured around small group and individual problem-solving assignments that provide the student opportunities to:

1. use brainstorming techniques.
2. record the activities and decisions of the group.
3. seek information from primary and secondary sources.
4. discuss and recommend a plan of action or present a written and oral summary and evaluation of information.
5. delegate responsibility and share load.
6. arrive at a conclusion based on data.
7. write for response and recording.
8. write a primary research paper.
9. make formal presentations (panels for example).

Weeks One and Two: Teacher brings in packet of materials and teaches students how to use small group process. ("Trouble at Camp Lone Pine" is a good, brief practice piece.)

Example of a topic with materials: What is an education?

Anne Moody - Growing Up in Mississippi excerpts
Richard Wright - Black Boy excerpts
Bel Kaufman - Up the Down Staircase
Ben Franklin - Autobiography excerpts
The Autobiography of Malcolm X excerpts
Richard Rodriquez - "Memories of a Bilingual Childhood"
Newsweek: "Why Johnny Can't Write"
Saturday Review: "Sugar and Spice: Educating Girls"
Oakland Tribune: "Effects of Television"
Bill Strong - "Why, What Should Be the Fear"
William E. Coles, Jr. - Composing: Writing as a Self-Creating Process
Commission on Literature, NCTE: Books I Read When I Was Young
Jean Shepherd - "Lost at C"
Joyce Maynard - Growing Up Old: A Chronicle of Growing Up in the Sixties
Heywood Broun - "The 51st Dragon"
Lewis Carroll - Alice in Wonderland (chapter one)

1. Students can derive a list of problems with education and a list of its values from the readings and their own personal experience.
2. Students should design a school and curricula that they would promote for the future. Perhaps they will want to do more research, including interviews.
3. Each group should present their views to the class and turn in a position paper.

Weeks Three and Four: Using the same method, the groups should decide on other issues they would like to pursue. This time they will need to seek their own information. A review of likely sources of information, including people, would be in order.

Resources: Using the Library (filmstrip)
Bibliography form (ditto)
Conducting an Interview (ditto)

Suggested Topics:

1. Changes in the American Workplace
2. Changing American Families/Lifestyles
3. Improving the Criminal Justice System
4. Finding Alternative Energy Sources
5. Gun Control: Case For/Against
6. Personal Courage: Heroes and Heroines
7. Survival in the Wilderness
8. Sport and Competition in America
9. Historical Problem: What Really Happened at ________?
10. What was so depressing about the Depression?
11. What is the problem in ________?
12. Personal Fitness and Health
13. Changing Roles for Women and Men

Teacher should set a minimum reading and resource requirement and insist that students are prepared to use class time. Again, the projects should be presented to the class formally.

Weeks Five and Six: Each individual plans, researches, and writes either a local or family history, using the Foxfire or My Backyard History approach. Students should use class time to plan, to elicit peer response, to read resources, to write, and to revise and proofread. The final papers should be read in class.

Suggested Resources:

1. Foxfire I, II
2. My Backyard History

GUIDELINES FOR ONGOING DEVELOPMENT AND REVISION

1. The English Subject Area Committee will conduct a hearing each spring on proposed amendments, revisions, additions, and supplements to the contents of the English Curriculum Guide. The date(s) and meeting site will be published in the district two months prior. The committee will consider these recommended changes and additions and act on them based on a consensus of the group.
2. The English Subject Area Committee will review and approve supplementary publications, including an annual Best Practices publication. This publication will contain assignments and activities keyed to the Skill Description Sheets that are submitted to the committee and/or district staff by teachers. A date for submission (likely the first of March) will be published two months prior. A sample format for an assignment follows.
3. The English Subject Area Committee will review and respond to changes in policy, elementary curriculum, state guidelines, and college and university requirements as they affect District English Curriculum.
4. The English Subject Area Committee will request texts for review through the IMC based on curriculum goals, school needs, and the adoption calendars. The committee will review new and updated titles submitted by schools for Board adoptions and turn them over to the IMC by the published deadline.
5. The English Subject Area Committee will consider staff needs, make recommendations for in-service, and seek funds and resources for providing in-service.
6. The English Subject Area Committee will review research reports, articles, and promising practices annually to inform teachers and to recommend curriculum changes.
7. The English Subject Area Committee will provide assistance to other subject area committees as requested on matters of language skills in the content areas.

SAMPLE ASSIGNMENT FORMAT

GRADE: ____________
STRAND: ______________________________
SKILL: _______________________________

INSTRUCTOR: (Preparation, student objective, etc.)

ASSIGNMENT: (As it is expressed to the student.)

This could be a duplication of student handout.

OR

Explanation of an activity or process or unit to a teacher audience.

Staying within two pages is desirable.

If the assignment is borrowed or adapted from another source, just indicate the source(s) at the end of the last page, using bibliography form. Reprinting from copyrighted sources is best avoided.

Teacher Name: ______________________

School: ___________________________

WHAT PARENTS CAN DO TO HELP

ABOVE ALL ELSE: INSIST ON REGULAR SCHOOL ATTENDANCE. DISALLOW PETTY EXCUSES FOR MISSING SCHOOL.

ENCOURAGE GOOD STUDY HABITS:

1. Provide a study place—quiet and well-lighted—and a regular study time.
2. Turn off the television and encourage choosing a few shows per week to watch.
3. Provide a collegiate dictionary for the student.
4. Provide supplies for organizing (such as folders) and encourage carrying them back and forth between home and school.
5. Provide a desk calendar and/or a binder calendar (these can be homemade) where the student can keep up with assignments, obligations, and social commitments. Time awareness is learned.
6. Answer the telephone and take messages from peers as much as possible during study time.
7. Set a limit on the number of hours the student can work, and then monitor his/her hours. Many people who hire teenagers break the law.
8. Volunteer to assist when needed for quizzes, review, or writing responses.
9. Look over your youngster's new textbooks each year, and comment encouragingly on the content. Make some mental notes about what might be difficult or might need enrichment.

DEMONSTRATE AND ENCOURAGE GOOD READING HABITS:

1. Let the youngster see you read. Newspapers, magazines, and books in the home show that you are a reader. Talk to him/her occasionally about what you are reading (i.e., a newspaper article or a repair manual). Go to the library with the student and check out books yourself.
2. Read to the youngster. Of course, he/she is too big for your lap. Yet, reading aloud is often the perfect solution when he/she says that the book is too hard to understand. Read while he/she follows along, and explain words or concepts that are new or difficult.
3. Encourage the youngster to read to you. For example, he/she can read the recipe while you mix the ingredients, or read the car repair manual while your hands are greasy. The youngster who becomes discouraged studying alone might enjoy reading the literature assignment or textbook assignment aloud.
4. Encourage the use of new words. Go over vocabulary words with the student, and use them in your conversations. Involve him/her in crossword puzzles and other word games.

DEMONSTRATE AND ENCOURAGE GOOD WRITING HABITS:

1. Encourage the youngster to write lists of chores and errands.
2. Encourage writing letters to a relative or friend who will answer.
3. Help the budding writer by talking out a paper that he/she must write. Ask questions about the subject so that he/she can think of needed information.
4. Look at rough drafts and comment when the order does not make sense or when something seems to be missing. Proofread with the youngster when you know he/she is ready to write the final copy.

5. Show his/her finished writing to others. Find a place for the student's classroom writing folder when it returns at the end of the year.
6. Ask for his/her opinion on something that you are writing.
7. Ask the student to brainstorm with you (a list of chores to be completed before a party; a vacation take-along list).

ARRANGE OPPORTUNITIES FOR CRITICAL THINKING:

1. Ask the youngster what he/she did in school several times a week. Such questioning serves several purposes: (a.) he/she must recall and review which will help retention; (b.) he/she must summarize in own language, perhaps using new vocabulary; (c.) he/she will infer that what happens in school is important to you.
2. Follow television viewing with some critical questions: "Would you have done the same thing the character did if you were in his/her situation?" "What caused the marriage to break up?" "Did the story seem realistic?" "What was the point?" "How did the local TV news story compare with the national TV news story?"
3. Show your youngster the utility bills, sample ballot, and bank statements. Help him/her read them and check the computations.
4. Present him/her with opportunities to read classified ads, yellow pages, and road maps.
5. Have him/her read clothing labels and sort the laundry.
6. Provide standards or criteria for your thinking, opinions, and purchases.

ENCOURAGE GOOD SPEAKING HABITS:

1. Model clear, purposeful speech yourself and advise your youngster when he/she cannot be heard.
2. Discuss improper uses of words and grammar. Comments and questions rather than lectures will work best.
3. Discuss the propriety of swear words and obscene words. Secondary youngsters are apt to pick up inappropriate language from peers, music, and movies. Rather than delivering injunctions and lectures, help the student develop judgments about situations and people in determining the propriety of his/her language use.
4. Bring your youngster into conversations with visiting adults ("Tell Mrs. Brown about your computer class."), and/or ask for an opinion on something he/she knows about for yourself or another person ("Mrs. Brown is thinking of buying a home computer. Do you have any recommendations for her?").

HELP YOUR YOUNGSTER FIND OUTSIDE ACTIVITIES THAT DEVELOP SELF-IMAGE, FORM CONTACTS WITH OTHER ADULTS, AND EXTEND EXPERIENCES:

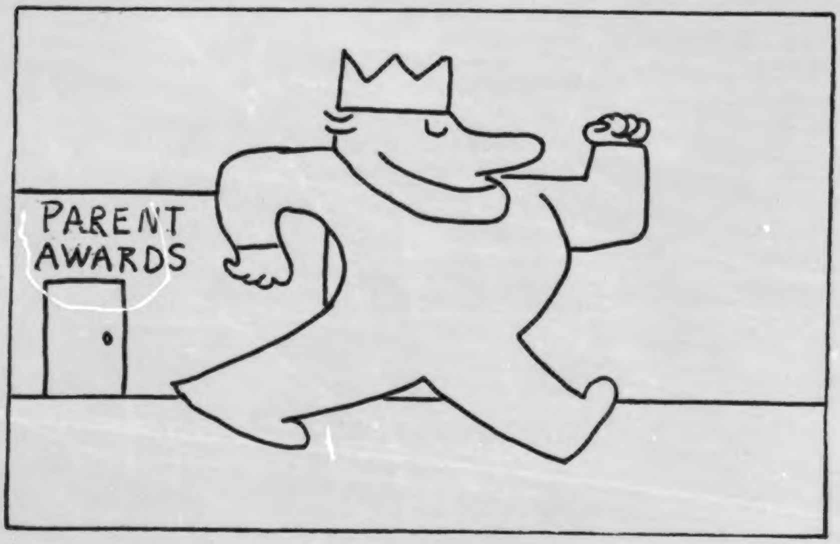
1. Provide a variety of music experiences in the form of records, instrumental or vocal lessons, concerts, and dance lessons. The performing arts are the true basic skills.
2. Encourage the youngster to find an organization or club where he/she can participate in running meetings and planning projects.

3. Find a few theatre experiences that the whole family can enjoy. Professional theatre is expensive, but by watching the Sunday Arts/Theatre Calendars in your newspaper, you can find inexpensive college and community performances. Discuss the play afterward.
4. Try the museums and exhibits that abound in the area, mostly free or with small fees.

BE AWARE OF THE SUBTLE MESSAGES THAT YOUR YOUNGSTER RECEIVES:

1. The parent who is a successful person in his/her youngster's eyes and who laughingly says, "I'm a rotten speller" is indirectly saying: "Correct spelling does not matter."
2. The parent who says, "My youngster gets his/her poor math ability from me" is giving permission for poor math performance.
3. The parent who complains that someone he/she knows uses "too many big words" is indirectly telling a youngster to limit language use.
4. The parent who claims to find reading or writing a bore or useless may find his/her youngster using it for an excuse not to learn.

—Maribeth Smith, Revised 2/83



SECONDARY STUDENT ROLE: BECOMING A SELF-DIRECTED PERSON

As young children, we do what we are told to do because we either want to please our parents or teachers or because we fear that they will punish us. Sometimes, we do not do what we are told, risking displeasure and/or punishment from parents and teachers. In both obeying and disobeying, we are acting from an authority-directed conscience.

As we grow older, we find there is another alternative. Besides choosing either to obey or disobey authority figures, we find that we can choose our own courses of action based on our knowledge of the world around us, on our images of ourselves as intelligent people who are liked and trusted, and on our awareness of the feelings and rights of other people. This new voice may be called the adult or self-directed conscience.

By the time we reach the seventh grade, our required public education is one-half over. At times in our past history, people have gotten along with a sixth-grade education. Now because educators, social workers, and lawmakers know that getting a job and being a good citizen require at least twelve years of education, parents are required to keep their youngsters in school until age 18. Yet, being in school does not mean that one has to learn anything, and certainly, there are eighteen-year-olds who know little more in the twelfth grade than they did in the sixth. Mostly, these students are still acting from an authority-directed conscience, going to school if they are made to, trying to do as little as possible to get by, and waiting to be told to do it.

For many students, however, the self-directed voice takes over and tells them that the second six years of school are important to their futures. These students take charge of their educations and go to school intending to learn, and good intentions are among the most important traits of successful students. In school, the behaviors of the self-directed student and the authority-directed student often show up as follows:

The Self-Directed Student	The Authority-Directed Student
1. attends school regularly, showing on time, and taking prompt care of excuses and passes.	1. misses school regularly, shows late for class, waits to be told by parent, teacher, or administrator to come to school or to take care of excuses.
2. brings books and materials to class each day.	2. waits to be told to bring his/her book; borrows pencils and paper from teacher and other students.
3. intends to learn from the lesson presented in class by listening, following directions, participating, responding, and asking questions.	3. tries to do just enough to get by, usually responding when he/she is told by the teacher personally to do the activity.
4. completes projects or shows finished products, such as compositions, tests, artwork, dramatic performances.	4. rarely completes all the assignments; is considered unreliable for group projects by his/her classmates; waits for a parent notice from the teacher and then tries to get caught up because parents told him/her to do so.

The Self-Directed Student	The Authority-Directed Student
5. tackles class assignments, expecting that, even where the assignment may not be the most exciting, there is a good feeling in completing the task and often discovering in the process that it was more interesting than he/she expected.	5. avoids doing classwork or homework until he/she is forced to do it, usually claiming that it is "boring" to hide laziness or a childish lack of responsibility; says that people who do classwork are "weird."
6. decides on his/her favorite television shows or movies and plans what he/she can watch during a week, considering homework, extracurricular activities, jobs or chores, and time to be with family and friends.	6. turns the television on just to see what's on and watches anything; hangs around the shopping center or video games waiting for something or somebody to entertain him/her.
7. finds a hobby or activity, (such as sports, dance, music lessons, or computer programming) that gives him/her satisfaction, even though it may take self-discipline to practice regularly.	7. starts many activities, but rarely finishes anything; thinks that people who do things well are just born with the ability to do them; practices when he/she is told to do so.
8. gets C's, B's, and A's on report cards, knowing that he/she will pass even if the material is very difficult to learn.	8. gets C's, D's, and F's on report cards, blaming the teacher for not liking him/her or not giving him/her a (fourth or fifth) chance.
9. respects the person and property of other people in class, including being sensitive, reliable, and helpful in group activities.	9. picks at, annoys people in class, distracting from the fact that he/she cannot or will not do classwork.
10. comes in after class or school to get additional help or to make up work that is missed from necessary absences.	10. ignores teacher requests for him/her to come in for help or make-up; makes up some work in class, getting behind and not participating in the current activity.
11. reads newspaper and magazines that are in his/her home or the library and reads several books a year other than those assigned for class study; reads to find out something he/she is interested in.	11. gets his/her information mostly from television and from peers.

The Self-Directed Student	The Authority-Directed Student
12. develops good relationships with his/her special friends and has an open, friendly attitude toward all people including adults, but makes decisions about his/her own actions based on a judgment about outcomes.	12. chooses a group of peers "to be like," often closing off encounters with other people and, perhaps, making fun of other groups; chooses to go along with the group's decision even if it means breaking family or school rules or just doesn't make sense.
13. enjoys friendships and conversations with adults as well as peers, often not making distinctions about the ages of people he/she likes.	13. avoids spending time with adults, including parents, because they are authority figures; sees adults as boring or as the enemy.
14. develops a sense of propriety about his/her language uses, knowing that speech that is appropriate for friends may puzzle or offend others and recognizing that tone of voice and mannerisms are important communicators.	14. talks without thinking first, often saying things that offend or get him/her in trouble; waits to be told not to use a word or phrase.
15. writes for purposes other than classroom assignments, such as letters, lists or plans, diaries or journals, and thank you notes.	15. writes outside school when told he/she must.

Of course, the authority-directed voice comes back every once in a while to sabotage the newly emerging, self-directed voice, which results in some of the well-recognized pains of growing up. Also, the authority figures in our lives may become confused, treating us as small children one day and as adults the next, but by and large, it is certain that the more we act from self-direction--as adults, the more we will be treated as adults.

What happens to people who never develop the self-directed conscience? Speaking histrionically, one might say that they turn into criminals, drug addicts, and child beaters, but more likely, they turn into unhappy people who feel that they have no control over their lives, who think the boss is out to get them, who feel bored with their routine, and who mostly do what they are told.

You have reached your self-directed voice.

Maribeth Smith, 2/83

ADMINISTRATOR'S ROLE

The effective administrator assists the English instructional program. He or she

______ 1. reads the English Curriculum Guide, the English Course of Study for the school site, and other resources that contribute to an understanding of the essentials of a good instructional program in English.

______ 2. promotes reading, writing, and speaking instruction across the curriculum.

______ 3. assists the department with the identification and obtaining of the best possible materials for all students.

______ 4. works to establish a schedule of classes that maintains reasonable and even class sizes within the staffing conditions that he/she must work.

______ 5. consults with the English department chairperson in order to assign English teachers to courses where they can be successful and effective with students.

______ 6. establishes, based on consultation with English department chairperson, a clear plan for inservice with a new teacher whose major preparation is not English and a formal orientation for a prepared English teacher who is new to the site.

______ 7. visits English classrooms regularly, responding to what is seen and heard and understanding how daily classroom events contribute to an overall program.

______ 8. recognizes that opportunities for students to practice language skills inside the classroom must be provided and may lead, at times, to a less than traditional looking and sounding classroom.

______ 9. makes the Stull evaluation process one in which both the administrator and the teacher can learn about effective teaching.

______10. acts as an observer/analyst in the classroom where the teacher has identified a teaching problem, helping the teacher find a solution or make a needed change.

______11. supports school-wide attendance and tardy policies that keep students in class.

______12. assists the department in evaluating test results (competency, CTBS, and CAP) and in using the test results for decision making about individual student needs and instructional program needs.

______13. coordinates and articulates with other programs and support services, especially counseling, to see that the best possible options are sought for those students with special language needs or gifts.

______14. seeks opportunities and funds for inservice, consultants, and curriculum development and planning.

______15. acts as a liaison between the English staff and the public, establishing informational opportunities and speaking knowledgeably about English instruction when questions come up.

JOB DESCRIPTION: ENGLISH DEPARTMENT CHAIRPERSON

DESCRIPTION: The English department chairperson is a master teacher who plans, coordinates, and supervises all of the elements of the English instructional program.

DUTIES: Under the direction of the site principal, the department chairperson

______ 1. compiles and administers the annual department budget for books, supplies, and equipment and screens all requisitions.

______ 2. leads the development, evaluation, and revision of English curriculum, courses of study, and departmental objectives.

______ 3. leads the department in evaluating and selecting textbooks and supplementary materials.

______ 4. advises the principal in the selection and assignments of English department personnel, working with the administration as needed on the master schedule.

______ 5. chairs department level meetings.

______ 6. acts as a liaison between the school site English program and the district Secondary Education Office for coordination with district curriculum.

______ 7. acts as a liaison between the school site English program and the feeder schools, coordinating and articulating curriculum and materials.

______ 8. represents the English department on the school site curriculum council.

______ 9. orients new teachers to their assignments, making recommendations about needed training and inservice.

______10. assists English teachers in solving classroom problems and in improving instructional methods.

______11. devises a working system of communication among English teachers, administration, and district staff for curriculum, policies, and testing.

______12. participates in the planning of test administrations (competency, CTBS, PSAT, and CAP) and the analysis of test results for program evaluation.

______13. consults with specialists, program managers, and consultants whenever needed for improvement of English instructional program.

______14. maintains contact with professional organizations and stays abreast of research and practices in the teaching of English.

______15. performs other duties as required.

THE ENGLISH TEACHER ROLE

The effective English teacher

______ 1. reads the English Curriculum Guide thoroughly, identifying those objectives and responsibilities that apply to his/her teaching assignment and understanding how they fit into a K-12 program.

______ 2. follows the spirit of the District Expectations (see POLICIES AND PROCEDURES), the process skills for all secondary English classes.

______ 3. engages in reviews and revisions of the curriculum guide that will make it better, including submitting sample assignments for sharing with other teachers.

______ 4. recognizes the importance of setting and working toward goals and objectives for all students even where progress may be slow and not easily measured.

______ 5. works with his/her department to find books and instructional materials that are suitable, challenging, and meaningful to all students.

______ 6. organizes and plans classroom activities in a manner that is effective and clear to students.

______ 7. uses a variety of teaching methods and provides opportunities for students to practice what they learn about.

______ 8. establishes a safe and productive classroom environment where students are encouraged to experiment with, rehearse, and produce excellent language.

______ 9. recognizes the cognitive and emotional maturity of the students whom he/she instructs and plans activities that promote learning and growth.

______10. establishes a fair, balanced grading policy that reflects the quality of student work, including class participation.

______11. maintains writing folders in the classroom for each student in order to assess semester- or year-long progress in writing.

______12. maintains professional expertise through inservices, professional organizations, and/or university coursework.

______13. develops collegial relationships with other subject area teachers who are willing to work on reading, writing, or speaking in their classrooms.

______14. assists the department chairperson in orienting new teachers, especially those with a minor preparation in English.

______15. establishes positive and open communication with parents and community about the essentials of an English education.

IN PRAISE OF WRITING FOLDERS

As teachers have learned more about teaching the writing process, we have also learned the beauties and possibilities of the year-long or semester-long writing folder. Its varieties are infinite. Taking on the personality and style of the teacher at its inception, the folder is, ultimately, a reflection of the student. In no other student record—report cards, standardized tests, cum folders—is there the quality of information about student growth during a year, and in no other place can the teacher find such revealing artifacts of what he or she has taught during the year. At the end of each year in the English classroom, a dozen masters' theses lurk within the confines of the folder, and the personal record of thoughts, hopes, fears, explorations, successes and, perhaps, failures communicates a whole picture of a student.

Writing folders should be maintained in all English classrooms in order that

_____ 1. the student has available in the classroom a source of prewriting and first draft writing for possible revision assignments.

_____ 2. the student accumulates his/her revised and evaluated assignments.

_____ 3. the student keeps a record of his/her own progress.

_____ 4. the student collects from the teacher or other sources helpful exercises and guides for composition to which he/she may need to refer as the year progresses (a personal spelling demon list; heuristics for certain types of papers, a list of conjunctions, etc.)

_____ 5. the parent does not judge a composition program on random pieces of writing that may show up at home.

_____ 6. the teacher, parent, and student can use the folder as the basis of a conference, initiated by any one of them, on student performance.

_____ 7. the teacher can recall precisely what the student has written in evaluating subsequent pieces of writing.

_____ 8. the teacher can detect recurring patterns of error in usage and focus his/her instructional efforts on student needs.

_____ 9. the teacher can determine the need for remediation and/or enrichment in individual students.

_____10. the teacher can make occasional reviews of all folders to see which avenue or area of instruction he/she will choose for students.

_____11. the teacher has a concrete record of student achievement to bring to Stull evaluations, to promote changes or new ideas with administrators, to initiate a discussion with the student's counselor.

_____12. the English department may, if needed, collect folders randomly to determine the kinds of assignments, the quantity of writing, the range and style of evaluation to determine changes in courses of study, to plan necessary inservice, or to initiate a dialogue with feeder schools.

_____13. the student and teacher can, if the department chooses, select a representative essay to pass along to next year's teacher.

_____14. the student can evaluate his/her own progress, based, perhaps, on teacher-provided criteria, recognizing how nearly he/she has met the expectations of the class and, possibly, set some goals for himself/herself.

_____15. the teacher can send the folder of a transfer student to his/her new teacher, within the school or intradistrict, increasing student accountability and helping another teacher conserve that most valuable classroom resource—time.

WRITING
FOLDER

1982-83

FUSD - INSTRUCTIONAL SERVICES DIVISION

Testing/Elementary Education

TEST SCHEDULE

GRADE	TEST	CATEGORY	TIME SCHEDULE	STATE REQ'D.	DIST. REQ'D.	DATES GIVEN
1	CTBS - Comprehensive Test of Basic Skills	Battery C	March		X	March 9-23
2	CTBS - Comprehensive Test of Basic Skills	Battery D	March		X	March 9-23
3	CAP Survey of Basic Skills	Reading, Written Language, Math	Apr.-May	X		Apr. 20 - May 10
3	CTBS - Comprehensive Test of Basic Skills	Battery E	March		X	March 9-23
4	Competency Test	Reading/Writing/Math Make-ups	October October	X	X	Oct. 11 - 15 Oct. 18, 19
4	CTBS - Comprehensive Test of Basic Skills	Battery F	March		X	March 9-23
5	CTBS - Comprehensive Test of Basic Skills	Battery G	March		X	March 9-23
6	Competency Test	Reading/Writing/Math Make-ups	October October	X	X	Oct.11 - 15 Oct. 18, 19
6	CAP Survey of Basic Skills	Reading, Written Language, Math	Apr.-May	X		Apr. 20 - May 10
6	CTBS - Comprehensive Test of Basic Skills	Battery G	March		X	March 9-23
8	Competency Test	Holistic Writing Reading/Writing/Math	October Oct.-Nov.	X	X	Oct. 19 10/20-11/2
8	CTBS - Comprehensive Test of Basic Skills	Battery H	March		X	March 9-23
9/10	High School Competency	Holistic Writing Reading/Writing/Math	January Jan.-Feb.	X	X	Jan. 18 & 19 1/24-2/25
10	CTBS - Comprehensive Test of Basic Skills	Battery J	March		X	March 9-23
5, 7, 10	Physical Performance Test	Physical fitness	Apr.-May	X		Apr. 11 - May 29
11 & 12	High School Competency	Holistic Writing Reading/Writing/Math	October October	X	X	Oct. 12 & 13 Oct. 18 - 29
11 & 12	High School Competency	Holistic Writing Reading/Writing/Math	January Jan.-Feb.	X	X	Jan. 18 & 19 Jan. 24- Feb. 25
12	CAP Survey of Basic Skills	Reading, Written Language, Math	December	X		Dec. 1 - Dec. 14
12	High School Competency	Reading/Writing/Math	April	X	X	Apr. 26 - 28

1982-83

FUSD - INSTRUCTIONAL SERVICES DIVISION

Testing/Elementary Education

TEST CALENDAR

TIME BLOCK	DATES GIVEN	GRADE LEVEL	TEST	CATEGORY	STATE REQ'D.	DIST. REQ'D.
OCTOBER -- NOVEMBER	Oct. 11-15	4 & 6	Competency	Reading/Writing/Math	X	X
	Oct. 12 & 13	11/12	Competency	Holistic Writing Sample	X	X
	Oct. 18 & 19	4 & 6	Competency (make-up)	Reading/Writing/Math	X	X
	Oct. 18-29	11/12	Competency	Reading/Writing/Math	X	X
	Oct. 19	8	Competency	Holistic Writing Sample	X	X
	Oct. 20-Nov. 2	8	Competency	Reading/Writing/Math	X	X
DECEMBER	Dec. 1-14	12	CAP Survey of Basic Skills	Reading, Writing, Language, Math	X	
JANUARY -- FEBRUARY	Jan. 18 & 19	9/10 11/12	Competency	Holistic Writing Sample	X	X
	Jan. 24-Feb. 25	9/10 11/12	Competency	Reading/Writing/Math	X	X
MARCH	Apr. 11-May 29	5/7 10	Physical Performance	Physical Fitness	X	
	March 9-23	1	CTBS	Battery C		X
		2	CTBS	Battery D		X
		3	CTBS	Battery E		X
		4	CTBS	Battery F		X
		5	CTBS	Battery G		X
		6	CTBS	Battery G		X
		8	CTBS	Battery H		X
		10	CTBS	Battery J		X
	Apr. 20 - May 10	3 6	CAP Survey of Basic Skills	Reading, Writing, Language, Math	X	
	Apr. 26-28	12	Competency	Reading/Writing/Math	X	X

APPROXIMATE TESTING TIME:

CAP (3rd grade)	30 minutes
CAP (6th grade)	45 minutes
CAP (12th grade)	35 minutes
CTBS (1st grade)	1½ hours
CTBS (2nd grade)	4 hours
CTBS (3rd grade)	4½ hours
CTBS (4th grade)	5 hours
CTBS (5th grade)	5 hours
CTBS (6th grade)	5 hours
CTBS (8th grade)	5 hours
CTBS (10th grade)	5 hours

Competencies (4th grade)	2 hr. 45 min.
Competencies (6th grade)	3 hr. 25 min.
Competencies (8th grade) -	
- Reading/writing/math	4 hours
- Holistic writing sample	20 minutes

FREMONT UNIFIED SCHOOL DISTRICT
COMPETENCY TESTING PROGRAM
CONTINUUM OF SKILLS TESTED

READING - WORD ANALYSIS

INTERIM TEST - GRADE 4	INTERIM TEST - GRADE 6	INTERIM TEST - GRADE 8	MINIMUM SKILLS - HIGH SCHOOL
1.01 Vowel sounds			
1.02 Consonant sounds and blends			
1.03 Vowel, Consonant/Digraphs, Dipthongs			
1.04 Silent consonants			
1.05 Rhyming words			
1.06 Compound words			
1.07 Contractions →	1.01		
1.08 Syllables →	1.05 →	1.05 Vocabulary/Comprehension Test	
1.09 Prefixes →	1.03		
1.10 Suffixes →	1.04		
1.11 Verb form			
1.12 Singular/Plural Nouns →	1.06		
1.13 Singular possessives →	1.07 Singular and plural possessives		
	1.02 Root words →	1.02 Vocabulary/Comprehension Test	

READING - VOCABULARY AND COMPREHENSION/ Reading Skills(High Schools)

INTERIM TEST - GRADE 4	INTERIM TEST - GRADE 6	INTERIM TEST - GRADE 8	MINIMUM SKILLS - HIGH SCHOOL
2.01 Word meaning	2.01	2.01	
2.02 Synonyms and antonyms	2.02	2.02	1.02
2.03 Homonyms	2.03	2.03	
3.01 Information from story	3.01	3.01	1.01
3.02 Sequence			
3.03 Main idea	3.02	3.02	1.04
3.04 Conclusion	3.03	3.03	1.03
	3.04 Compare and contrast	3.04	
	3.05 Summarize	3.05	1.05
			1.06 Predict ending

READING - STUDY SKILLS

4.01 Follow written directions	4.01	4.01	
4.02 Alphabetize words (first letter)	4.02 (second letter)	4.02	3.02
4.03 Table of contents	4.03	4.03	3.03
	4.04 Index	4.04	3.04
	4.05 Encyclopedia	4.05	
	4.06 Card catalog	4.06	
	4.07 Charts and diagrams	4.07	3.05
			3.01 Use dictionary to check spelling

READING - REAL LIFE READING/SURVIVAL AND FORM READING

INTERIM TEST - GRADE 4	INTERIM TEST - GRADE 6	INTERIM TEST - GRADE 8	MINIMUM SKILLS - HIGH SCHOOL
	5.01 Label	5.01	2.04
	5.02 Signs	5.02	
	5.03 Telephone Book	5.03	
	5.04 Schedules	5.04	
	5.05 Commercial catalog	5.05	
	5.06 Menu	5.06	
	5.07 Newspaper	5.07	2.07
	5.08 Application	5.08	2.01
		5.09 Classified Ad	2.05
		5.10 Highway Map	2.06
			2.02 Driver's License Test & Sample Driver's Manua
			2.03 Voter's Registration Form
			2.08 Bank Statement
			2.09 Information/directions Medicine bottle
			2.10 Utility bill

WRITING - LANGUAGE SKILLS AND FORMS

INTERIM TEST - GRADE 4	INTERIM TEST - GRADE 6	INTERIM TEST - GRADE 8	MINIMUM SKILLS - HIGH SCHOOL
1.01 Spelling (Teacher scored) →	1.01 (Teacher scored) →	1.01 →	1.01
1.03 Punctuation (See skills list) →	1.03 →	1.03	
1.04 Sentence Recognition (See skills list) →	1.04 →	1.04	
1.05 Capitalization (See skills list) →	1.06 →	1.05	
FORMS →	→	→	
2.01 Party invitation	2.01 School registration form	2.01 School registration form	2.01 Social security card application
2.02 Library card application	2.02 Standardized test form	2.02 Standardized test form	2.02 Voter registration card
2.03 Address an envelope (Teacher scored) →	2.03 Contest form (Teacher scored)	2.03 Medical emergency card	2.03 Employment insurance claim
			2.04 Job application form

WRITING - HOLISTIC WRITING SAMPLE

Writing Sample (1 Topic) →	→	→	(2 Topics)

III:18

FREMONT UNIFIED SCHOOL DISTRICT

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COMPETENCY SKILLS LIST - READING
Grade 8 - Interim Test

READING PART 1: VOCABULARY AND COMPREHENSION
30 Items - 23 passing

Area 1: The student will demonstrate an understanding of word analysis skills appropriate to his/her grade level.

COMPETENCY		PERFORMANCE INDICATOR	SAMPLE ITEM
1.01	NOT APPLICABLE		
1.02	Can identify root words.	Given four examples of words or word elements, the student will select the root word.	The root word of disloyalty is: A. dis B. loyal C. disloyal D. loyalty
1.03	NOT APPLICABLE		
1.04	NOT APPLICABLE		
1.05	Can identify syllables.	Given a word, the student will identify the number of syllables in the word.	The word competition has how many syllables? A. one syllable B. two syllables C. three syllables D. four syllables
1.06	NOT APPLICABLE		
1.07	NOT APPLICABLE		

Area 2: The student will demonstrate an understanding of vocabulary appropriate to his/her grade level.

COMPETENCY		PERFORMANCE INDICATOR	SAMPLE ITEM
2.01	Can identify word meanings.	Given a word, the student will select the meaning of that word from among four choices.	(Given a story) You can tell from the story that consistency means: A. smell B. shape C. color D. texture
2.02	Can identify synonyms and antonyms.	Given a phrase or a sentence with one word underlined, the student will select the word which means the same or opposite, as directed, from among four choices.	(Given a story) The word opposite in meaning to particular is: A. exact B. equal C. natural D. general
2.03	Can identify homonyms.	Given a phrase or a sentence with a missing word, the student will select the word which is missing from among four choices.	Crossing the Atlantic in a raft was a daring ________. A. feet B. feat C. fete D. feate

Area 3: The student will read and understand materials appropriate to his/her grade level.

COMPETENCY		PERFORMANCE INDICATOR	SAMPLE ITEM
3.01	Can answer questions about information contained in a paragraph.	Given a paragraph, the student will select answers to questions about its content from among four choices.	(Given a story) Porpoises can remain submerged without breathing for: A. 20 minutes B. 38 minutes C. up to two hours D. as long as necessary
3.02	Can identify main ideas.	Given a paragraph, the student can correctly choose the main idea from among four choices.	(Given a story) This story is mostly about: A. boating at night B. fishing at night C. how lakes look at night D. how the moon makes fish bite
3.03	Can draw conclusions from a written paragraph (generalizations and inferences).	Given a paragraph, the student will choose the best conclusion from among four choices.	(Given a story) You can tell from the story that the writer: A. did not know much about dogs B. wanted to keep the dog herself C. did not know her neighbor well D. thought the dog might have rabies
3.04	Can compare and contrast ideas from a written selection.	Given a paragraph, the student will identify likenesses or differences among comparisons.	(Given a story) You can tell from the story that the Great Armando was: A. a better escape artist than Houdini B. older than Houdini C. more famous than Houdini D. stronger than Houdini
3.05	Can summarize the meaning of a written selection.	Given a passage, the student will identify the best summary from among four choices.	Given four choices, the student will select the choice which briefly covers the main ideas in the beginning, middle, and end of the passage.

READING PART 2: STUDY SKILLS
21 Items - 16 passing

Area 4: The student will be able to apply study skills appropriate to his/her grade level.

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
4.01 Can follow written directions.	Given a set of directions, the student will identify the response which matches the directions from among four choices.	The directions read: Underline the word that begins with the same letter as the word at the beginning of each row. Which is correct? A. horse: cattle, hour, August, pony B. horse: cattle, hour, August, pony C. horse: cattle, hour, August, pony D. horse: cattle, hour August, pony
4.02 Can alphabetize words to the second letter.	Given four lists of words, the student will identify the correctly alphabetized list.	Which list of words is correctly alphabetized? A. contract, came, plaster, province B. came, contract, plaster, province C. plaster, province, came, contract D. province, plaster, contract, came
4.03 Can use a table of contents.	Given a sample table of contents, the student will answer questions by selecting the correct response from among four choices.	(Given a sample table of contents) On what page does the story "Daredevils" begin? A. Page 63 B. Page 69 C. Page 84 D. Page 96
4.04 Can use an index.	Given a sample index, the student will answer questions by selecting the correct response from among four choices.	(Given a sample index) On what page would you find information about the sport soccer? A. Page 16 B. Page 24, 35 C. Page 39, 42-45 D. Page 114-116
4.05 Can use an encyclopedia.	Given sample references, the student will indicate which encyclopedia volume would be used from four choices.	(Given a sample set of encyclopedias) You are writing a report about Abraham Lincoln. Which volume would you use? A. Volume 1 B. Volume 12 C. Volume 15 D. Volume 20

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
4.06 Can use a card catalog.	Given a sample title, author, or subject card from the card catalog, the student will select the correct response to questions about information on the card or where to find the book from among four choices.	(Given a sample card from the card catalog) The publisher of this book is: A. Edwin Colbert B. Animal Stories C. New York D. Sampling Press
4.07 Can read and understand charts and diagrams.	Given sample charts and diagrams, the student can select the correct response to answer questions from among four choices.	(Given a sample chart) Which city had the greatest difference between the high and low temperature on Monday? A. San Francisco B. Los Angeles C. San Diego D. Bakersfield

READING PART 3: REAL LIFE READING
30 Items - 23 passing

Area 5: The student will be able to do types of reading appropriate to his/her grade level.

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
5.01 Can read and understand labels.	Given a sample label, the student will select the correct response to questions about the contents, use, and directions given from among four choices.	(Given a label) This can contains: A. 5½ fluid ounces B. 6 fluide ounces C. 8 fluid ounces D. 355 ml.
5.02 Can read and understand signs.	Given common signs, the student will tell what they mean from among four choices.	(Given a sign) This sign means: A. slow down B. stop competely C. one way D. go
5.03 Can use a telephone book.	Given a sample page of a telephone book, the student will select the correct response to questions from among four choices.	(Given a sample telephone directory) The emergency number for the Fremont Police Department is: A. 791-4444 B. 911-3922 C. 791-4400 D. 791-4403
5.04 Can read and understand schedules.	Given sample schedules (T.V. programing and bus schedules), the student will select the correct response to questions from among four choices.	(Given a sample bus schedule) To travel by bus from the BART station to Ohlone College, you should take: A. bus 20 B. bus 21 C. bus 24 D. bus 26

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
5.05 Can read and understand a commercial catalog.	Given a sample commercial catalog, the student will select the correct response to questions from among four choices.	(Given a sample commercial catalog) What is the sale price of the AM-FM transistor radio, before tax? A. $24.99 B. $ 5.00 C. $ 2.49 D. $12.59
5.06 Can read and understand a menu.	Given a sample menu, the student will select the correct response to questions from among four choices.	(Given a sample menu) What is the special for the day? A. The burger plate B. The combination salad C. Fried chicken D. Apple pie
5.07 Can read and understand a newspaper.	Given a sample newspaper article, the student will select the correct response to questions about the contents of the article from among four choices.	(Given a sample newspaper article) In which category, during September, did the largest price increase occur? A. Food B. Transportation C. Medical care D. Real spendable income
5.08 Can read and understand an application.	Given a sample application, the student will select the correct response to questions about the vocabulary and content of the form from among four choices.	(Given a sample application) On line 9 you should: A. Print your name (last name first) B. Print your father's name C. Print the name of your last employer, if any D. Sign your name
5.09 Can read and understand a classified ad.	Given sample ads, the student will select the correct response to questions about the use of abbreviations, skills needed, and procedures to be followed from among four choices.	(Given a sample classified ad) According to this ad, the requirements for the job are: A. No experience needed B. 2 years of prior experience C. A college degree D. To be 18 years of age
5.10 Can read and understand a highway map.	Given a highway map, the student will select the correct response to questions about locations, distances, and routes from among four choices.	(Given a sample map) It is about ________ miles from San Jose to Los Angeles: A. 54 B. 95 C. 450 D. 405

FREMONT UNIFIED SCHOOL DISTRICT

COMPETENCY SKILLS LIST - WRITING
Grade 8 - Interim Test

WRITING PART 1: LANGUAGE SKILLS AND FORMS
28 Items - 21 passing

Area 1: The student will show an understanding of correct writing skills for his/her appropriate grade level.

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
1.01 Can correctly spell common words.	Given four words, the student will correctly identify which of the four words is not spelled correctly.	Mark the letter of the word which is NOT spelled correctly. A. bicycle B. where C. straight D. cieling
1.02 NOT APPLICABLE		
1.03 Can recognize correct punctuation.	Given examples, the student will be able to identify those which contain correct punctuation.	Choose the sentence that shows correct punctuation. A. "We stopped at the store, but we weren't late," said Alicia. B. "We stopped at the store but we weren't late, "said Alicia. C. "We stopped at the store, but we weren't late", said Alicia. D. "We stopped at the store, but we weren't late said Alicia".
1.04 Can recognize complete sentences.	Given several groups of words, the student will be able to recognize those which are sentences.	Choose the group of words that make a complete sentence. A. Tony to leave the room immediately B. I watched a good movie last night. C. The house that burned down last month. D. Andy leaving before I came home.
1.05 Can recognize correct capitalization.	Given examples, the student will be able to identify those which require at least one capital letter.	Select the sentence that has at least one capitalization error. A. My uncle teaches Spanish in a small New York high school. B. is it true that Alexander Graham Bell was a Scot? C. Mother served Mr. McDonald dinner before she visited her sick aunt. D. The priest at St. Mary's by the Sea is Father Valdez.
1.06 Can write legibly.	Given a topic (Area 3), the student will write in a legible manner.	Holistic Writing Sample
1.07 NOT APPLICABLE		

Area 2: The student can complete forms appropriate for his/her grade level.

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
2.01 Can complete a given school registration form correctly.	Given a sample form, the student can identify from four choices what should be written on the form.	(Given Form) You were born on May 26, 1967. In blank #5 you should write: A. May B. Today's date C. 1967 D. May 26, 1967
2.02 Can complete a standardized test form correctly.	Given a sample form, the student can identify from four choices what should be written on the form.	(Given Form) You are an eighth grader at Valley Junior High in Fremont, California. In blank #8 you should write: A. 8 B. Valley Junior High C. Fremont D. California
2.03 Can complete a medical emergency card form correctly.	Given a sample card, the student can identify from four choices what should be written on the card.	(Given Form) In blank #8, you should: A. Print your name (last name first) B. Print your parents' name C. Print your doctor's name D. Have your parents sign

WRITING PART 2: WRITING SAMPLE
Scale of 2-8: 5 and above passing

Area 3: The student can communicate a message while using correct writing skills appropriate to his/her grade level (as stated in Area 1).

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
3.01 Can write two paragraphs which contain a topic sentence and supporting details.	Given a topic, the student will write two paragraphs which contain a topic sentence and supporting details.	Holistic Writing Scale
3.02 Can write an informal letter.	Given a topic, the student can write an informal letter.	Holistic Writing Scale
3.03 Can relay a personal experience in writing	Given a topic, the student will write using his/her personal experience. The paper will be scored using the Holistic Rating Method.	Holistic Writing Scale

Only two of the three topics will be used for the writing sample.

CAPITALIZATION AND PUNCTUATION SKILLS

CAPITALIZATION SKILLS:

Grade Four -

- the pronoun I
- first word in a sentence
- personal names of persons
- initials
- calendar items (days of week, months)

Grade Six -

- calendar items (holidays)
- geographical items (streets, cities, countries, etc.)
- titles of respect, honor, and rank
- also, skills on 4th grade list may be used

Grade Eight -

- titles of books, music, magazines, etc.
- first word in a topic outline
- first word in a direct quotation
- proper nouns and adjectives derived from proper nouns

PUNCTUATION SKILLS:

- period -
  - after statements and requests
  - after abbreviations
- question mark -
  - at the end of an interrogative sentence
- comma -
  - to separate names of city and state, month and year
  - in letter writing, after salutation and complimentary close

- Comma -
  - to separate items in a series
  - to set off interrupting elements yes and no
  - apostrophe -
    - in contractions
  - colon -
    - in business letter
  - exclamation mark -
    - after emphatic interjections
  - also skills on 4th grade level may be used

- comma -
  - to set off words of a direct quotation
  - to separate two or more adjectives in a series
  - to set off the parts of a divided quotation
  - to set off interrupting elements -
    - non-restrictive modifiers, interjections
  - before a coordinating conjunction
    - that joins the two independent clauses of a compound sentence
  - apostrophe -
    - in forming possessives of nouns singular and plural
  - quotation marks -
    - before and after words of a direct quotation
    - with titles of short works
    - in regard to relative position with other punctuation

NINTH-GRADE COMPETENCIES IN READING AND WRITING

MINIMUM COMPETENCIES - READING

Part 1: Reading Skills

No student will be allowed to graduate from high school without demonstrating 75% proficiency in reading and understanding materials appropriate for high school students.

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
1.1 Can answer questions about information contained in a paragraph.	Given a selection of at least 150 words, the students will answer a question about the facts contained in the selection AND identify the answer from among four choices.	(Student reads selection) According to this selection, atoms are: a. the smallest particle we can identify b. the "building blocks of nature" c. smaller than protons d. simple formations
1.2 Can identify words which have the same and/or opposite meanings as words in a paragraph.	Given a passage of at least 150 words and one word which is underlined, the student will identify the meaning of the word from among four choices.	(Student reads selection) In this passage, the word tedious means: a. life-like b. overly-enthusiastic c. time-consuming d. single-handedly
1.3 Can draw conclusions from reading.	Given a passage of at least 150 words, the student will identify an un-stated conclusion from among four choices.	(Student reads selection) The students described in this passage will probably: a. do well in college b. do poorly in college c. do well in sports d. do well in business
1.4 Can identify main ideas.	Given a passage of at least 150 words, the student will identify the main idea from among four choices.	(Student reads selection) Mark the MAIN IDEA: Most blind people have: a. trouble getting around in modern cities b. electronic devices to help them c. special help not unlike that given to the deaf d. skills which can be developed through education
1.5 Can summarize the meaning of a passage.	Given a passage of at least 150 words, the student can identify the best summary from among four choices.	(Student reads selection) The best summary of this passage is: a. you get what you pay for b. the best sign of wealth is money c. value does not always relate to price d. careful shopping can bring good values
1.6 Can predict the ending.	Given a selection of at least 150 words in which the ending or outcome is not stated, the student can identify a logical outcome or ending from among four choices.	(Student reads selection) If Sam continues to do what he is doing now, he will probably go to: a. jail b. college c. The Police Academy d. The Olympics

24 items - 18 passing

Part 2: Survival and Form Reading

No student will be allowed to graduate from high school without demonstrating 75% proficiency in doing the types of reading necessary for him/her to be a functioning member of society.

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
2.1 Can read and understand an application for employment.	Given a sample application, the student can identify from four choices the correct definitions of vocabulary and information called for on the form.	(Given the application) You have earned B grades in high school. It is October and you are in the 12th grade. In the space marked LAST GRADE COMPLETED, you should write: a. 9 b. B c. 11 d. 12
2.2 Can read a driver's license test and sample driver's manual.	Given a page from the California Driver's Handbook, the student can identify the answer to a stated factual question about its contents from among four choices.	(Given Handbook) If you are driving a vehicle containing explosives, you may drive no faster than: a. 35 m.p.h. b. 55 m.p.h. c. 25 m.p.h. d. 15 m.p.h.
2.3 Can read and understand a voter's registration form.	Given a California Voter Registration Form, the student will identify the answer to a factual question about the contents of the form from among four choices.	(Given C.V.R. Form) According to this form, if you require assistance at the polls due to language difficulties, illiteracy or physical disabilities, you should: a. not sign your name b. check the box in Block 15 c. check the box in Block 12 d. write a letter to the registrar
2.4 Can read and understand a clothing tag or label.	Given a label, the student will identify the correct answer to a factual question about the vocabulary and/or directions on the label from among four choices.	(Given a label) According to this label, the main ingredient in the soup is: a. water b. beef c. salt d. tomato extract
2.5 Can read and understand a classified ad.	Given a classified advertisement which includes at least five abbreviations, the student will select the correct answer from among four choices which deal with facts presented in the ad.	(Given a home advertisement) According to this ad, the home for sale at 101 Main Street has: a. four bedrooms b. a family room c. air conditioning d. wall-to-wall carpets

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
2.6 Can read and understand a highway map.	Given a highway map, the student can identify the correct answer to questions about distances, routes and/or locations on the map.	(Given map of California coast) It is about _______ miles from San Gregorio to Davenport: a. 27 b. 43 c. 61 d. 84
2.7 Can read and understand a newspaper article.	Given a local newspaper article of at least 100 words, the student can identify from among four choices the best answer to facts stated in the article.	(Given Argus article) According to this article, the police: a. arrested two men b. are investigating a robbery c. have two suspects d. are trying to solve two crimes
2.8 Can read and understand a bank statement.	Given a sample bank statement, the student can identify from among four choices information about the debits, deposits, and balance of the account.	(Given bank statement) How many deposits were made in this account? a. four b. one c. two d. three
2.9 Can read and understand information and directions on a bottle of medicine.	Given a non-prescription medicine label, the student can identify from among four choices information about the directions and contents of the medicine.	(Given aspirin label) The WARNING on the label states that this medicine: a. should be used by adults only b. includes no active ingredients c. should be kept from children's reach d. is poisonous
2.10 Can read and understand a utility bill.	Given a utility bill, the student can identify from among four choices, the answers to questions about the amount due, amount used, and vocabulary stated on the bill.	(Given utility bill) The word PREVIOUS BALANCE means: a. the amount owed from an earlier bill which you did not pay b. the amount owed for this month's bill c. the amount paid for last month's bill d. the amount which is tax on this month's bill

40 items - 30 passing

Part 3: Study and Location Skills

No student will be allowed to graduate from high school without demonstrating 75% proficiency in using the study-location skills necessary to be a functioning member of society.

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
3.1 Can use a dictionary to check spelling.	Given a sample dictionary page, the student will tell if a word underlined in a sentence is spelled correctly and identify the correct answer from two choices.	(Given dictionary page which word should be found on) The boy was vociferous when he claimed his innocence. a. is spelled correctly b. is not spelled correctly
3.2 Can alphabetize words to the second letter.	Given four words which have the same first letter followed by a different second letter, the student will mark the word which would come first (or last) if the words were placed in alphabetical order.	Mark the letter of the word which would come last if these four words were placed in alphabetical order: a. curriculum b. corporation c. catastrophe d. celebration
3.3 Can use a table of contents	Given a sample table of contents, the student will answer questions by selecting the correct response from among four choices.	(Given a sample table of contents) The article titled People is found on page: a. 40 b. 65 c. 94 d. 78
3.4 Can use an index.	Given a sample index, the student will answer questions by selecting the correct response from among four choices.	(Given a sample index) Information on watches is found on page: a. 432, 464 b. 420-435 c. 682, 694, 1000-1004 d. 682-1004
3.5 Can read and understand charts, diagrams and tables.	Given a sample chart, diagram, or table the student can select the correct response to answer questions from among four choices.	(Given a sample chart) The city with the greatest population increase between 1960 and 1970 is: a. New York City b. Los Angeles c. Denver d. San Francisco

20 items - 15 passing

MINIMUM COMPETENCIES - WRITING

Part 1: Language Skills

No student will be allowed to graduate from high school without demonstrating 75% proficiency in using correct writing skills to be a functioning member of society.

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
1.1 Can correctly spell common words.	Given four words commonly used in letter writing, the student will correctly identify which of the four words is not spelled correctly.	Mark the letter of the word below which is not spelled correctly: a. friend b. good c. boulevard d. invatation
1.2 Can spell correctly in his/her own writing.	Given a writing topic and a dictionary, the student will spell words correctly as shown by a score of 3 or above on the Holistic Writing Scoring Scale.	Holistic Writing Scale
1.3 Will use correct punctuation in writing.	Given a topic, the student will use correct punctuation as shown by a score of 3 or more on the Holistic Writing Scoring Scale.	Holistic Writing Scale
1.4 Will use complete sentences in writing.	Given a writing topic, the student will use complete sentences as shown by a score of 3 or more on the Holistic Writing Scale.	Holistic Writing Scale
1.5 Will use correct capitalization in writing.	Given a topic, the student will use correct capitalization as shown by a score of 3 or more on the Holistic Writing Scoring Scale.	Holistic Writing Scale
1.6 Will produce legible writing.	Given a writing topic, the student's handwriting will be legible as shown by a score of 3 or more on the Holistic Writing Scale.	Holistic Writing Scale
1.7 Will use standard American usage in writing.	Given a topic, the usage will be for the most part Standard American as shown by a score of 3 or more on the Holistic Writing Scale.	Holistic Writing Scale

No student will be allowed to graduate from high school without demonstrating 75% proficiency in completing the forms necessary to be a functioning member of society.

2.1 Can complete an application for a social security card.	Given a sample form, the student can identify from four choices what should be written on the form.	(Given form) On line #8 of this form you should write: a. 71/5/11 b. today's date c. 5/11/71 d. 11/5/71
2.2 Can complete a voter registration card.	Given a sample card, the student can identify from four choices what should be written on the card.	(Given card) You presently live in America. You are an American Citizen. You were born in Canada. In blank #9, you should print: a. America b. Canada c. Fremont d. California

COMPETENCY	PERFORMANCE INDICATOR	SAMPLE ITEM
2.3 Can complete an unemployment insurance claim.	Given a sample claim, the student can identify from four choices what should be written on the claim.	(Given claim) You were born on June 12, 1963. In blank #3, you should print: a. June b. June 12 c. June 12, 1963 d. 63/6/12
2.4 Can complete a job application form.	Given a sample form, the student can identify from four choices what should be written on the form.	(Given form) You would write TYPING AWARD/78 on line: a. 2 b. 6 c. 4 d. 9

20 items - 15 passing

Part 2: Writing Sample

No student will be allowed to graduate from high school without demonstrating proficiency in communicating a message while using correct writing skills.

3.1 Can write a paragraph which contains a topic sentence and supporting detail.	Given a topic, the student will write well-organized paragraphs as shown by a score of 3 or more on the Holistic Writing Scoring Scale.	Holistic Writing Scale
3.2 Can write an informal letter.	Given a topic for a letter, the student will write the letter as shown by a score of 3 or more on the Holistic Writing Scoring Scale.	Holistic Writing Scale
3.3 Can relay a personal experience in writing.	Given a topic, the student will write of his/her personal experience with the topic as shown by a score of 3 or more on the Holistic Writing Scoring Scale.	Holistic Writing Scale

Scale 2-8: 6 and above passing.
Only 2 of the 3 topics will be used for Writing Sample.

WHAT IS THE HOLISTIC WRITING SCALE?

The Holistic Writing Scale is a method used to score a written assignment. A group of teachers who have been trained to use this method of grading will read students' writing. The reader then assigns the paper a score of 1 to 4 to show in which category of standards they feel the paper fits. Each paper is read by two readers and scored. Neither reader knows what score the other reader has given the paper. If the two readers are not in close agreement, a third reader scores the paper. The scale for scoring follows on the next page.

THE HOLISTIC WRITING SCALE

4.....Superior

The writer identifies the topic, supplies descriptive detail and provides strong supportive material. The paper has almost no irrelevant statements. It has an easily observable plan. The writer wastes no time or space on telling how hard it is to think of something to write about. The writer does not begin simplistically with a formula such as, "The topic I am going to write about is..." There is evidence of insight, or humor, or strong organization. It is clearly legible.

This paper has:
..outstanding, varied, mature sentences
..few if any usage errors
..evidence of the ability to use description and subordination
..above average sentence sense
..few errors in punctuation, capitalization or spelling (none of them major)
..perhaps some hint of a sense of style

3.....Competent

The writer gives some descriptive detail about a topic. The paper has no serious problems with coherence and organization. It has little in the way of irrelevant or digressive statements. It says something. It is legible.

This paper has:
..complete sentences in most cases although some are very short
..some usage errors
..an overall suggestion that the student has a fair grasp of sentence structure
..some mechanical and spelling errors which interfere with its clarity
..a fairly straightforward approach to the topic
..evidence of subject organization including some topic sentences when appropriate

2.....Below Standard

The writer merely names the topic and describes it without stating or implying much in support of it. In some cases the writer may confuse or lose the general focus of the topic. The paper may be somewhat coherent or contain clearly irrelevant statements or issues. Some parts may be illegible.

This paper has:
..a cluster of errors in capitalization, punctuation, usage and spelling
..practically no sentence without an error of some kind
..ideas are underdeveloped
..poor language usage
..messy portions

1.....Far Below Standard

The writer does not seem to have understood what he/she has been asked to do. The paper may simply volunteer a topic which has not been called for. The paper will contain irrelevant materials or be so haltingly brief that it cannot communicate. It may be illegible. This paper is so badly marred that the reader can hardly follow the ideas either because of stumbling sentence structure or word choice and/or form problems.

This paper has:
..a great many incomplete or run-on sentences
..misspellings to the point that it is very hard to read
..uses non-standard usage
..has little in the way of organization or topic sentences
..has many errors in capitalization and/or punctuation

A score of 3 or 4 is passing. A score of 2 or 1 is failing.

THE COMPREHENSIVE TESTS OF BASIC SKILLS (CTBS)

The District Instructional Services administers the CTBS in the spring of each year to grades K-6, 8, and 10. Schools with specially-funded programs may test more often or test other grade levels. For the Board of Education and instructional leaders, the test measures the effectiveness of the instructional program; for parents, teachers, counselors, and students, the test provides an individual student profile that can be used together with other information to measure a student's progress and to place him/her in suitable classes.

Newly normed in 1981, this test combines the best features of norm-referenced and criterion-referenced tests; that is to say, it provides comparative data (how students performed in comparison to national norms) and student mastery data (how nearly an individual student comes to mastering instructional objectives).

For teacher reference, the district English objectives in the English Curriculum Guide are coded to the CTBS section that tests the objective. Of course, many important teaching objectives are not tested directly by the CTBS (or the Hart competency). That does not make them less important to English teachers and administrators. Notably, the speaking skills that are not tested are important in and of themselves, but instruction in speaking complements and improves reading and writing skills as well.

Content:

The complete battery test book contains ten separate tests. Tests 1-5 and 8 measure English program objectives. Tests 9 and 10 are of interest to English teachers because reading skill is a factor in successful performance in science and social studies.

The McGraw-Hill Examiner's Manual provides the following description:

Test 1 - VOCABULARY. Test 1 contains 45 items measuring same-meaning words, multimeaning words, unfamiliar words in context, and the meaning of affixes.

Test 2 - READING COMPREHENSION. Test 2 contains 45 items that measure comprehension of reading passages. Items test the student's ability to extract details, analyze characters, identify main ideas, and draw conclusions from passages. Items also test the ability to differentiate between writing techniques and between forms of writing.

Test 3 - SPELLING. Test 3 contains 30 items that measure applications of spelling rules for consonants, vowels, and various structural forms. Items are presented in the context of sentences with a missing word. The student identifies the correct spelling of the word that would complete the sentence.

Test 4 - LANGUAGE MECHANICS. Test 4 contains 30 items that measure skills in the mechanics of capitalization and punctuation. Editing skills are measured in the context of passages presented in various formats.

Test 5 - LANGUAGE EXPRESSION. Test 5 contains 45 items that measure skills in language usage and sentence structure. The items measure skills in the use of various parts of speech, formation and organization of sentences and paragraphs, writing for clarity, and the appropriate use of various writing styles. All items in the test are based on rules of written standard English.

Test 8 - REFERENCE SKILLS. Test 8 contains 20 items that measure skills in finding and using information. Item content is related parts of books, dictionary conventions, library skills, and consumer skills.

The test manual also contains sample questions that show the formats of the test questions. Department chairpersons and curriculum writers have analyzed the tests and have considered the CTBS objectives amongst the many sources of information used to compile curriculum objectives.

Uses of the CTBS:

1. Beginning in 1983, the test will be given early enough in the spring to allow counselors and teachers to use the information for placement of all sixth-graders and eighth-graders in seventh and ninth-grade courses.

2. The information, broken down by mean national stanines, median national percentiles, and percentages of students in each quartile and categorized by school and subject area, is compiled into an annual testing report to the Board.

3. The Board report is public information, and thus, the testing data is accessible for use and interpretation by local newspapers and realtors.

4. Counselors and administrators hear test reports and learn how to interpret the data for student and parent information. Counselors receive student profiles, to which teachers have access.

5. School site curriculum leaders (department chairpersons) can look at and analyze not only the report information but also a document called RIGHT RESPONSE SUMMARY AND ITEM ANALYSIS. There is a summary for each school site and for the district. This document lets one see what percentage of a school's (or district's) students responded right or wrong, or omitted answers to each question and how that percentage compared with the norming group.

6. Information from the CTBS, along with other testing data such as the Hart Competency, can be used to evaluate programs and make curricular changes. (See How to Use Test Results, p. III:40.)

7. Information from the test (such as reading scores) can be printed for individual classes or with rosters as a school chooses.

Good Test Environments:

Since instructional money and instructional time are already committed to the tests, it is in our best interests as teachers to support the testing effort so that it yields the most accurate and useful information possible with such an instrument. Classroom teachers are an important link in the testing chain and can support the testing effort by:

1. talking with students a day or so before the test about what it is, how it is used, and what can be gained by their making an honest effort. On page III:38 is a letter to the student that can be used in such a discussion.

2. telling the student how his or her teacher will use the information gleaned from the test. The teacher is far more immediately important to the student than other instructional personnel and teacher opinion carries much more weight.

3. avoiding unconscious sabotage with statements to students such as: "We're losing two days for testing so we'll have to double up on the next two chapters." Generally, testing days are planned early in the year and a calendar is released. Teachers who have not been receiving this information should ask their department chairpersons to provide them with it so they can plan out those days and not feel that they have lost them.

4. avoiding complaints to students about test administration or organization. Observations, suggestions, and complaints should be addressed to the test administrator, preferably in writing so that disagreeable conditions can be avoided in the future.

5. reading the test manual and becoming familiar with the format, sequence and timing of the test, and then following the directions exactly.

6. supporting the best possible test situation while monitoring, especially being careful not to reward those who finish quickly by allowing them to leave the room.

7. analyzing the test questions so that they can occasionally, as part of their programs, imitate the form (not content) of the test questions. Practicing the format of a test improves the scores of students who know the information. Also, knowing what is on the test and how nearly it matches curriculum helps teachers explain scores to parents.

8. helping students understand the information about their performances once the reports are returned. If the school does not devise a systematic way of giving feedback to students, teachers could collect the reports from counselors and go over them with their own students.

CALIFORNIA ASSESSMENT PROGRAM (CAP)

The CAP test is the state testing program administered to 3rd, 6th, and 12th graders. (Currently, an 8th grade test is being composed to add to the assessment.) The test fulfills the intent of Education Code Sections 60600 through 60672. According to the code, there are three audiences for the data: (1.) the public; (2.) the Legislature; and (3.) school districts. Reported in the newspaper in December or January of each year, the test data is about one year old. In other words, the 12th graders mentioned in the public report graduated the previous spring.

Test Profiles:

Each district (and each school within it) receives a test profile divided into five sections: (A.) District Mean Score for Grade 3; (B.) District Mean Score for Grades 6 and 12; (C.) Comparison Score Band; (D.) Background Factors Used to Develop Comparison Score Bands; (E.) Additional Background Factors (Not Used to Develop Comparison Score Bands).

The Comparison Score Band is the score range in which similar districts (and similar schools) scored. The background factors used to compute the comparison score for twelfth grade are the Parent Educator Index and the percentage of students whose families were receiving Aid to Families with Dependent Children (AFDC). The parent education is indicated by the student and weighted as follows:

1: not a high school graduate
2: high school graduate
3: some college
4: 4-year college graduate
5: advanced degree

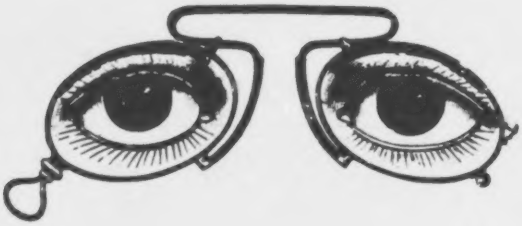
AFDC information is gathered from the school district for each school as of October preceding the test in December. The state calculates a value based on the total number of AFDC families divided by the sum of public and private enrollment.

Test Content and Format:

The content for the tests is related to the state curriculum frameworks and developed by advisory committees and teachers, who write questions according to specifications. The format is that of "matrix sampling," with each student taking a small portion of a comprehensive test. There are forty forms and each test form contains items from all major skill areas with a balance between easy and difficult questions. A booklet is available from the state describing the rationale and content of each test and includes sample questions.

Usefulness:

Analyzed with the competency results and the CTBS, the CAP is one more diagnostic tool for district and school site curriculum leaders in assessing programs and making changes. Because the results of this test are widely reported and used for comparisons, teachers should understand as much as possible about the test content and the interpretation of scores in order to answer parent and student questions.



Dear Student:

During the school year, you face many test situations. Mostly, these tests are designed by your teachers to see if you have learned what you have just been taught, and since they influence your grades, you usually take these seriously. In recent years, students have been required to take a competency test for high school graduation, and most of you have felt the urgency to perform well on this test even though it is possible to take the test several times. High school juniors and seniors already know that the Scholastic Aptitude Test (SAT) and a battery of other achievement tests influence college entrance and placement in many cases.

Also, since you were very young, you have been taking another kind of test at least once a year--one that we usually refer to as a standardized achievement test. As you recall, these tests do not influence your grade in any class much less your graduation or college entrance. In fact, you may not have always even discovered how well you performed on these tests. While many students find all test situations a personal challenge and try to do their best, some students find these tests to be an opportunity to dawdle, daydream, and then guess a few answers. For these students, the test makes some difficult demands without giving any rewards or having any purpose. But is this really so?

No. These tests have real purposes for school district personnel, and test-taking can reward you later in ways that you may find surprising. Teachers, counselors, and administrators use test scores to make decisions about what courses you should or should not take in the coming school year. Administrators and department heads may make changes in what is being taught in order to cover weak areas that show up in the tests of significant number of students. Perhaps, test scores may influence what levels of textbooks are purchased by the school. In the past, schedules have been changed to increase the amount of minutes a student spends in class based on low tests. The state education department looks at the scores and compares how your school does with others like it in the state. The scores may measure the need and/or value of special state and federal money allotted to your school. And although the tests were never intended for this purpose, the newspapers print the scores from the district tests, and the public infers from this information that one school is better than another.

There is still another more direct way in which standardized tests affect you, and here is where taking tests seriously may reward you later. Quite simply, employers, as well as colleges, are discovering the advantages and conveniences of tests such as these to determine whether or not an applicant may be qualified for the job or educational program he is seeking. Even after employment, many employers use examinations for advancement and placement. The Federal government--a large employer--uses the Civil Service Exam for these reasons. The military uses tests for entrance and advancement. Skilled craft unions and guilds whose members require licensing, such as electricians, use tests for admission to journeyman status. Graduate and professional schools require advanced versions of the SAT for entrance.

So it looks like you may take many important tests in your life after school, and educators know from studies that test-performance can be improved through practice, good intentions, and good habits. Thus, you should consider every test another learning opportunity. Do your best so you know what your best is and so that those people who make decisions about your educational needs know what your best is. Finally, do your best now so that you build test-taking muscle to use in the competitions that count later.

Good Test Takers:

1. get out of bed at least an hour before the start of the test and eat so that the body is warmed up.
2. wear comfortable clothing.
3. do not use alcohol or drugs (except prescribed medication).
4. bring pencils to the test sharpened.
5. listen to the test monitor and complete the sample questions for practice.
6. check occasionally to see that the answer sheet and test booklet numbers match.
7. pay attention to the time limit and pace themselves.
8. find out if it is acceptable to guess or if the number of wrong answers are subtracted from the number of right answers.
9. make educated guesses always (when all answers but two can be eliminated).
10. sit quietly and relax if they finish a section a few moments ahead of the group.

Maribeth Smith
3/8/82

HOW TO USE THE TEST RESULTS

School Evaluation - Administrators, Counselors, Department Chairpersons, and Program Managers

1. Who else should be involved in test analysis?
2. What other tests are available for correlation?
3. What kind of testing situation and environment did we create?
4. What time of the year should we set up a regular test analysis?
5. How will we inform the staff?
6. How will we respond to parents and public?
7. What areas do we need to work on across the curriculum?
8. What areas are specific to one discipline?

Department Evaluation - Department Chairperson, Staff, and Administrator

1. How well does the test match departmental objectives?
2. What can we do to contribute to cross-curricular objectives?
3. How will we attack our specific objectives?
4. Should we change or re-sequence student outcomes and objectives?
5. Do we need in-service in some area of teaching?

Student Evaluation

1. What is the best manner to get individual student information to
    - -counselor?
    - -teacher?
    - -parents?
2. How can information be used to assist student in program planning and in career/college goals?

COLLEGE EXAMINATIONS FOR ADMISSIONS, PLACEMENT, AND CREDIT

The Preliminary Scholastic Aptitude Test/National Merit Scholarship Qualifying Test (PSAT/NMSQT):

Administered on the school site each October, this test is generally given to juniors, though many sophomores also take it. It is a shortened preview version of the Scholastic Aptitude Test (SAT) and is useful to the student as a probable measure of his/her performance on the SAT and as a practice run under similar conditions as those of the SAT. It shows the student how he/she ranks among other juniors or sophomores (or seniors) taking the test across the country. For juniors or those entering college in the fall two years hence, it is the qualifying exam for National Merit and National Achievement Scholarship Programs.

In the last few years, the test and answers have been returned to students with their scores so they can see what they missed. English teachers with significant numbers who take the test in their classes might assist students by giving a day in class to discuss and analyze answers.

Scholastic Aptitude Test (SAT):

Administered on several Saturday mornings at central locations, this test is the "real thing." Most juniors take the test as early as May or June, though it can be taken throughout the senior year. The total testing time is three hours for six sections that include: (1.) two verbal sections for a total of 85 questions; (2.) two mathematical sections for a total of 60 questions; (3.) one Test of Standard Written English (TSWE) for 50 questions total; and (4.) one experimental section that does not count in the score.

The SAT is an aptitude test, one that measures the student's ability to understand what he/she reads and the extent of his/her vocabulary. The mathematical section measures the student's ability to solve problems involving arithmetic reasoning, algebra, and geometry. It may be used as part of the admissions evaluation for entrance to some colleges, or it may be merely required and not considered, if student grades measure up, for admission to other colleges.

The TSWE is designed to measure a student's recognition of standard written English and is not considered for admission. It may be used for screening or placement in English courses, however, in some colleges.

The question types on the verbal section of the SAT include: 25 antonyms, 15 analogies, 20 sentence completions, and 25 questions based on reading passages. The student is provided a booklet with sample questions and a sample test to practice, and practice manuals abound in book stores and libraries.

Implications for English Curriculum:

The results of the PSAT and SAT are sent on printouts to each school. Student performances on this test become one more bit of data that can be used together with the CTBS, the Competency, and the CAP to measure student progress.

The question of whether SAT courses and vocabulary should be included in the curriculum is not easy to answer. Educators are offended at the idea of "teaching to a test," and the research on the effectiveness of "cram" SAT courses is mixed. However, several things are certain: (1.) students build test-taking savvy over the years; (2.) practicing the question format and understanding about guesses contributes speed and confidence; (3.) intensive cram programs can hurt nothing if the resources are available, students choose to take the courses, and no one becomes suicidal about them; and (4.) the basic SAT vocabulary (the derived list of the most commonly recurring words) is a vocabulary that college-bound students need for success and that no educated person could regret possessing. Most likely, the best SAT program in English is a six-year one that keeps students reading challenging material at a steady rate and provides them with instruction in the higher reading and writing skills of analysis and evaluation.

English Achievement Test (CEEB):

Many colleges also require a battery of achievement (as opposed to aptitude) tests, one of which is an English Achievement Test. Except for one December testing when a brief essay topic is given and scored holistically, this test is composed of objective questions about diction, sentence structure, redundancy, language mechanics, and grammar. The CEEB provides an excellent occasion for a review of grammar and usage with eleventh- and twelfth-grade students. They are motivated, and with their abstract reasoning ability mostly in place, they can learn many elements of language about which they may have been uncertain. Use the booklets provided by ETS and exercises from commercial test preparation manuals.

American College Testing Program (ACT):

The ACT is also a battery of achievement tests that includes an English test much like the one described above. Many colleges accept the ACT in place of the SAT, and occasionally, counselors recommend it to students who they feel would perform better on achievement tests than on aptitude tests. Sample questions, again, can be found in booklets provided by the testing program and commercial manuals. The ACT is acceptable for Ohlone College admission.

Subject A Examination/University of California Berkeley:

Demonstrating competence in written English is required for placement in English at all university campuses, but there are variations in procedures and cut-offs at different campuses. At Berkeley, the student who scores 600 or above on the CEEB English Achievement Test is automatically exempt from Subject A; a student who scores below 600 may meet the Subject A Requirement by completing a junior college course; by taking the Subject A Exam in the spring before fall classes; or by completing the Subject A course.

The Subject A Exam tests both critical reading and the writing of an expository argument. Students are asked to read an essay of a type that they might encounter in a typical freshman composition course and then are asked to write in response to it. A general question is asked, usually designed to get the student to refute or agree with the idea and evidence contained in the reading passage. The time limit is about two and one-half hours and the student may bring a dictionary.

Students who pass this test go on to regular freshman composition (1-A and 1-B). Subject A is currently a 10-week course for which the student gets 2 units and does not pay a fee. He/She must receive a grade of PASS to continue to other required composition courses.

Each year the Subject A Department sends to the schools the test from the previous spring together with samples of passing and failing essays. The department chairperson receives this information. The teachers of college-bound seniors should devise a way for students to try out this test and look at the sample essays. If your school or class has a number of students who will attend Berkeley, it might be productive to contact the Subject A Department for one of the resource people who will come to your class.

California State University English Tests (EPT) (EEE):

The English Placement Test (EPT) is required of all lower division students in the state university system for placement, particularly of students who need additional instruction to begin university-level work. Testing dates are October, May, and July on all campuses. The EPT was especially devised by the CSU system with Educational Testing Service to help discriminate among students on the lower half of the score scale. The four sections of the EPT (Reading, Sentence Construction, Logic and Organization, Essay Writing) reflect concerns about basic skills.

The English Equivalency Examination (EEE) is not required, but those who pass it receive two terms of advanced credit at a cost of $37.00. It is similar to the Advanced Placement Test with the following sections: (1.) Multiple-Choice Portion; Analysis and Interpretation of Literature; (2.) Personal Reaction Essay (calling for analysis, description, and explanation); and (3.) Literary Analysis Essay.

The CSU System publishes and provides to schools a booklet of sample questions and essays together with explanations of scores. The second edition, currently in use, should be available from your department chairperson.

Advanced Placement Program of the College Board (AP):

The AP Program now offers two courses and examinations in English: English Language and Composition and English Composition and Literature. Students can take one of the exams, but not both. Students who have had literature and composition programs will take the latter while those who have attained college level proficiency in reading and writing but not necessarily in literary analysis may elect to take the first one. The exam lasts three hours and is evaluated on a 1 to 5 basis, from "no recommendation" to "extremely well qualified."

The Composition and Literature Test typically contains four or five sections of the following types of questions: (1.) a series of multiple-choice questions; (2.) an essay calling for a specific response to a prose passage; (3.) an essay calling for a specific response to a poem; and (4.) a general essay where the student answers a specific literary question by referring to works he/she has read from the proffered list.

The format of the English Language and Composition Test is the same as the literature test, but the subject matter is language rather than literature. Preparation for this test should include a strong background in (1.) the aims and modes of writing; (2.) semantics, structure, and style; and (3.) rhetoric and argument.

SATHER GATE

FREMONT UNIFIED SCHOOL DISTRICT

READING CONTINUUM K-6

	K	1	2	3	4	5	6
READINESS SKILLS							
A1 General Motor	X						
A2 Visual Motor	X						
A3 Auditory Motor	X						
A4 Visual Perception	X						
A5 Auditory Perception	X						
A6 Visual Sequencing	X						
A7 Auditory Sequencing	X						
A8 Visual Memory	X						
A9 Auditory Memory	X						
A10 Comparison Terms	X						
PHONETIC ANALYSIS							
B1 Rhyming Words	X*	X*	X*	X*			
B2 Letter Names--Upper Case	X						
B3 Letter Names--Lower Case	X						
B4 Consonant Sounds	X*	X*	X*				
B5 Short Vowels	X*	X*	X*	X*	X*		
B6 Long Vowels	X*	X*	X*	X*	X*		
B7 Controlled Vowels			X*	X*	X*		
B8 Initial Consonant Blends		X*	X*	X*	X*		
B9 Final Consonant Blends		X*	X*	X*	X*		
B10 Consonant Digraphs			X*	X*	X*		
B11 Sounds of C and G			X	X			
B12 Y as a Vowel			X	X			
B13 Vowel Digraphs and Diphthongs			X*	X*	X*		
B14 Silent Consonants			X*	X*	X*		
B15 Three Letter Consonant Blends				X*			
STRUCTURAL ANALYSIS							
C1 Compound Words			X*	X*			
C2 Contractions/Possessives		X*	X*	X*	X*	X*	X*
C3 Syllables		X*	X*	X*	X*	X*	X*
C4 Prefixes			X*	X*	X*	X*	X*
C5 Suffixes			X*	X*	X*	X*	X*
C6 Inflectional Endings			X	X			
C7 Plurals			X*	X*	X*	X*	
C8 Baseword				X*	X*	X*	X*
C9 Baseword Affixes					X*	X*	X*
VOCABULARY DEVELOPMENT							
D1 Color and Number Words		X					
D2 Sight Words		X	X	X			
D3 Antonyms				X*	X*	X*	X*
D4 Synonyms				X*	X*	X*	X*
D5 Homonyms				X*	X*	X*	X*
D6 Multiple Word Meanings				X*	X*	X*	X*
COMPREHENSION							
E1 Classification		X	X	X			
E2 Story Details	X*	X*	X*	X*			
E3 Sequencing	X*	X*	X*	X*	X	X	X
E4 Main Ideas/Details		X*	X*	X*	X*	X*	X*
E5 Context (Application)		X	X	X	X	X	X
E6 Conclusions		X*	X*	X*	X*	X*	X*

FREMONT UNIFIED SCHOOL DISTRICT

READING CONTINUUM K-6

		K	1	2	3	4	5	6
COMPREHENSION (continued)								
E7	Inferences		X*	X*	X*	X*	X*	X*
E8	Question Words				X			
E9	Fact/Opinion					X	X	X
E10	Compare/Contrast					X*	X*	X*
E11	Summarize					X*	X*	X*
STUDY SKILLS								
F1	Written Directions		X*	X*	X*	X*	X*	X*
F2	Alphabetical Order		X					
F3	Alphabetizing		X*	X*	X*	X*	X*	X*
F4	Table of Contents				X*	X*	X*	X*
F5	Index				X*	X*	X*	X*
F6	Graphs				X*	X*	X*	X*
F7	Maps/Diagrams				X*	X*	X*	X*
F8	Title Page				X			
F9	Parts of a Book					X		
F10	Dictionary Guide Words					X		
F11	Dictionary Entry Words					X	X	X
F12	Dictionary Pronunciation					X	X	X
F13	Dictionary Parts of Speech					X	X	X
F14	Dictionary Multi Word Meanings					X	X	X
F15	Library Card Catalog					X*	X*	X*
F16	Library Dewey Decimal System					X	X	X
F17	Library Reference Materials					X*	X*	X*
F18	Outlining/Notetaking					X	X	X
F19	Summarizing					X*	X*	X*
F20	Preparing a Report					X	X	X
F21	Skimming					X		
F22	Critical Reading					X		
F23	Pleasure Reading					X		
SURVIVAL SKILLS								
G1	Labels					X*	X*	X*
G2	Signs					X*	X*	X*
G3	Telephone Book					X*	X*	X*
G4	Schedules					X*	X*	X*
G5	Catalog					X*	X*	X*
G6	Menu					X*	X*	X*
G7	Newspaper					X*	X*	X*
G8	Applications (Forms)					X*	X*	X*

*Skills Tested on 4th and 6th Grade Competencies.

FREMONT UNIFIED SCHOOL DISTRICT

LANGUAGE CONTINUUM K-6

	K	1	2	3	4	5	6
RECEPTIVE (LISTENING)							
A1 Understands & follows directions.	X	X	X	X	X	X	X
A2 Listens for details.	X	X	X	X			
A3 Listens for sequencing.	X	X	X	X			
A4 Listens for main idea.	X	X	X	X			
A5 Listens for main idea/details.					X	X	X
A6 Listens to relay a message.					X***	X***	X***
A7 Listens to distinguish fact from opinion.					X	X	X
EXPRESSIVE (SPEAKING)							
B1 Labels objects	X						
B2 Speaks clearly.	X	X	X	X	X	X	X
B3 Expresses self coherently.	X	X	X	X	X	X	X
B4 Uses descriptive language.	X	X	X	X			
B5 Uses appropriate grammar.	X	X	X	X			
B6 Retells events and/or stories in sequence.	X	X	X	X			
B7 Asks and answers questions.	X	X	X	X			
B8 Participates in small group discussions.	X	X	X	X	X	X	X
B9 Reads a written passage with expression.				X**	X	X	X
B10 Conducts telephone conversations.					X	X	X
B11 Makes introductions.					X	X	X
B12 Presents an oral report.					X	X	X
B13 Participates in interviews & surveys.					X	X	X
B14 Gives directions & instructions.					X	X	X
B15 Tells a story.					X	X	X
COMPOSITION							
C1 Lists, groups, labels.	X**	X**					
C2 Participates in writing stories.	X**	X**					
C3 Writes own ideas in stories & poems and letters.		X**	X	X			
C4 Writes a simple sentence.		X**					
C5 Writes sentences using adjectives.			X	X			
C6 Identifies & writes a simple sentence.			X				
C7 Writes a paragraph with topic sentence details and conclusions.			X**	X**			
C8 Identifies & writes a simple & compound sentence .				X			
C9 Writes a topic/main idea sentence.					X	X	X
C10 Writes detail/supporting sentences.					X	X	X
C11 Writes a paragraph with a topic sentence & supporting details & conclusion.					X**	X**	X**
C12 Writes two or more paragraphs on a given topic.					X**	X**	X**
C13 Writes a personal experience story.					X	X	X
C14 Writes a creative story/poem.					X	X	X
C15 Writes friendly letters.					X*	X*	X*
C16 Writes a one source research report.					X	X	X
C17 Writes a book report.					X	X	X
C18 Fills out simple forms.					X	X	X
C19 Proofreads/edits writing.					X	X	X

FREMONT UNIFIED SCHOOL DISTRICT
LANGUAGE CONTINUUM K-6

MECHANICS	K	1	2	3	4	5	6
D1 Capitalizes: Names, first word in sentence, pronoun I.		X*					
D2 Punctuates: Period, question mark.		X*					
D3 Spells school selected words correctly.		X*	X*	X*	X*	X*	X*
D4 Practices correct penmanship.	X*	X*	X*	X*	X*	X*	X*
D5 Capitalizes: Initials, dates, proper nouns.			X*				
D6 Punctuates: Comma with words in series, dates, places.			X*				
D7 Capitalizes: Titles, holidays, abbreviations.				X*			
D8 Punctuates: Apostrophe, possessives, contractions, quotation mark.				X*			
D9 Writes a letter with heading, greeting, closing & signature.				X*			
D10 Proofreads for indention, capitalization & punctuation.				X			
D11 Capitalizes: Proper nouns, abbreviations, first word of direct quotation.					X*		
D12 Punctuates: Exclamation mark, comma, apostrophe, quotation mark, hyphen.					X*		
D13 Capitalizes: Proper nouns, abbreviations. first word of direct quotation, outline.						X*	X*
D14 Punctuates: Exclamation mark, comma, apostrophe, quotation mark, colon, hyphen.						X*	X*
GRAMMAR							
E1 Identifies & writes phrases, simple & compound sentences.					X	X	X
E2 Identifies & writes the four basic sentences.					X*	X*	X*
E3 Identifies & writes compound sentences.						X	X
E4 Identifies & uses nouns: Singular & plural, common & proper, possessives.					X****	X****	X****
E5 Identifies & uses pronouns: Personal, possessive.					X***	X***	X***
E6 Identifies & uses verbs.					X***	X***	X***
E7 Identifies & uses adjectives.					X***	X***	X***
E8 Identifies & uses adverbs.						X***	X***
E9 Identifies & uses prepositions.						X***	X***
E10 Identifies & uses conjunctions.						X***	X***

X Grade at which skill is introduced.
* Skills tested on District Competency Test.
** Group or Partner Activity.
*** Oral and Written

Review and reteaching of all skills will occur at all levels.

SECONDARY LANGUAGE ARTS/READING SKILLS AND CONCEPTS CONTINUA

KEY

*	Elementary (K-6) Introduction See K-6 continua.
0	Secondary (7-12) Introduction
X	Second Focus (7-12)
+	Third Focus (7-12)
#	Fourth Focus (7-12)
⟶	Review, Extend, and Use
----	Informal use of skill likely

The symbols 0, X, +, and # indicate a SKILL DESCRIPTION SHEET in the curriculum guide at the designated grade level.

FREMONT UNIFIED SCHOOL DISTRICT

Fremont Unified School District Instructional Services
Secondary Language Arts/Reading Skills and Concepts Continua

STRAND: READING, VOCABULARY, AND CRITICAL THINKING	K-6	7-8	9	10	11	12
1. Identifying Main Idea	*	0	—	—	—	—
2. Recognizing and Using Details	*	0	—	—	—	—
3. Detecting Sequence	*	0	—	—	—	—
4. Making Inferences	*	0	—	—	—	—
5. Reading Critically	*	0	—	—	—	—
6. Reading for Day-to-Day Living	*	0	—	—	—	—
7. Reading by Choice	*	0	—	—	—	—
8. Developing Vocabulary Skills	*	0	—	—	—	—
9. Following Directions	*	—	0	—	—	—
10. Predicting Outcomes	—	—	0	—	—	—
11. Drawing Conclusions	*	—	0	—	—	—
12. Summarizing Meaning		—	0	—	—	—
13. Reading Flexibly	*	—	0	—	—	—
14. Reading for the Competency Test	*	0	X			
15. Using Context Clues	*	0	X	—	—	—
16. Using Structural Analysis	*	0	X	—	—	—
17. Understanding and Using Connotation		—	0	—	—	—
18. Making Judgments		—	—	0	—	—
19. Detecting Organizational Patterns in Fiction and Nonfiction				0	—	—
20. Detecting Tone/Irony	—	—	—	0	—	—
21. Detecting Word Relationships	*	—	—	0	—	—
22. Synthesizing Information from Several Sources		—	—	—	0	—
23. Evaluating a Reading		—	—	—	0	—
24. Learning Vocabulary Through Literature		—	—	—	0	—
25. Developing Independent Reading Habits	*	0	—	—	—	X
26. Understanding Etymology and Language History		—	—	—	—	0
27. Researching a Specialized Vocabulary		—	—	—	—	0
28. Detecting Propaganda	—	0	—	—	—	X

STRAND: STUDY AND LOCATION SKILLS	K-6	7-8	9	10	11	12
1. Brainstorming, Listing, and Clustering	*	0	—	—	—	—
2. Using the Dictionary	*	0	—	—	—	—
3. Using the Parts of a Book	*	0	—	—	—	—
4. Using the Library: Dewey Decimal System; Card Catalog; General Reference	*	0	—	—	—	—
5. Taking Tests		0	—	—	—	—
6. Mapping, Charting, and Visualizing	*	—	0	—	—	—
7. Notetaking	*	—	0	—	—	—
8. Outlining	*	—	0	—	—	—
9. Organizing for Test Taking: Competency; CTBS; SAT		0	X	—	—	—
10. Using the Library: Periodicals and Biographies		0	X	—	—	—
11. Reading and Writing Bibliography Entries and Footnotes	—	—	0	—	—	—

		K-6	7-8	9	10	11	12
12.	Researching Career Information		—	—	0	—	—
13.	Using the Library: Literary References and Criticism		0	X	+	—	—
14.	Preparing for the Scholastic Aptitude Test		0	X	—	+	
15.	Reviewing Grammar, Diction, and Usage for the SAT, the English Achievement, and/or the ACT					0	
16.	Using Community Resources		0	X	+	—	‡

	STRAND: COMPOSITION, GRAMMAR, AND USAGE	K-6	7-8	9	10	11	12
1.	Spelling Correctly	*	0	—	—	—	—
2.	Capitalizing Correctly	*	0	—	—	—	—
3.	Punctuating Correctly	*	0	—	—	—	—
4.	Developing Standard Usage	*	0	—	—	—	—
5.	Understanding the Parts of Speech	*	0	—	—	—	—
6.	Learning Sentence Structure, Sense, and Variety	*	0	—	—	—	—
7.	Using Conjunctions Meaningfully	*	0	—	—	—	—
8.	Writing for Fluency	—	0	—	—	—	—
9.	Developing a Paragraph	*	0	—	—	—	—
10.	Writing a Narrative	*	0	—	—	—	—
11.	Writing a Description	*	0	—	—	—	—
12.	Writing a Friendly Letter	*	0				
13.	Writing a Business Letter	—	0	—	—	—	X
14.	Writing in the Expository Mode	*	0	—	—	—	—
15.	Writing Summaries and Reports	*	0	—	—	—	—
16.	Writing in the Poetic Mode	*	0	—	—	—	—
17.	Using Idioms Correctly	*	—	0	—	—	—
18.	Identifying and Using Verbals			0	—	—	—
19.	Developing Sentence Variety		0	X	—	—	—
20.	Writing Paragraphs: Compare/Contrast; Cause/Effect; Classification		—	0	—	—	—
21.	Developing Paragraph Control		0	X	—	—	—
22.	Organizing Multiparagraph Compositions		0	X	—	—	—
23.	Writing Engaging Openings	—	—	0	—	—	—
24.	Sharpening Word Choices	—	—	0	—	—	—
25.	Writing from Observation	—	—	0	—	—	—
26.	Writing from Given (Secondary) Information		0	X	—	—	—
27.	Writing Monologues and Dialogues		—	0	—	—	—
28.	Writing in the Dramatic Mode		—	0	—	—	—
29.	Developing Sentence Control: Logic; Parallelism; Emphasis		0	X	+	—	—
30.	Tightening Sentences and Eliminating Wordiness		—	—	0	—	—
31.	Writing from Interview Information		—	—	0	—	—
32.	Writing a Saturation Report				0	—	—
33.	Developing Thesis Statements for an Argument			—	0	—	—
34.	Employing Transitional Devices	—	0	—	X	—	—
35.	Writing an Argumentative Essay		—	—	0	—	—
36.	Writing from Primary Research		—	—	—	0	—
37.	Writing a Compare/Contrast Essay			—	—	0	—
38.	Writing an Explication Essay					0	—
39.	Writing an Evaluative Essay		—	—	—	0	—
40.	Writing a Business Letter		0	—	—	—	X

41. Writing a Resume						0
42. Writing a Personal Essay		—	—	—	—	0
43. Writing a Technical Report						0
44. Writing a Critical Analysis				—	—	0
45. Preparing a Senior Research Project		0	X	+	—	#

STRAND: LISTENING, SPEAKING, AND PERFORMING	K-6	7-8	9	10	11	12
1. Interpreting Orally	*	0	—	—	—	—
2. Dramatizing	*	0	—	—	—	—
3. Participating in Large and Small Group Discussions	*	0	—	—	—	—
4. Delivering a Formal Speech	*	0	—	—	—	—
5. Performing from Class Readings	—	—	0	—	—	—
6. Performing Student-Written Skits/Plays/Scenes	—	—	0	—	—	—
7. Participating in a Panel Report		—	0	—	—	—
8. Delivering a Demonstration Speech		—	0	—	—	—
9. Interviewing for Information	*	—	—	0	—	—
10. Interviewing for a Job				0		
11. Developing Interpersonal Communication	—	0	—	X	—	—
12. Delivering an Informative Speech	—	—	—	0	—	—
13. Explicating a Poem or Prose Passage Orally					[illegible]	—
14. Solving Problems/Planning in Small Groups		0	—	X	+	—
15. Understanding Formal Group Dynamics		0	—	X	+	#
16. Getting Information from an Agency				0	—	X
17. Speaking Persuasively		—	—	—	—	0

STRAND: LITERATURE AND OTHER MEDIA	K-6	7-8	9	10	11	12
1. Reading Journals, Diaries, and/or Chronicles		0	—	—	—	—
2. Reading Myths, Legends, and Folktales		0	—	—	—	—
3. Reading Poetry		0	—	—	—	—
4. Reading and Viewing Drama		0	—	—	—	—
5. Reading the Short Story		0	—	—	—	—
6. Analyzing Advertising		0	—	—	—	—
7. Evaluating the Impact of Television		0	—	—	—	—
8. Reading the Novel		—	0	—	—	—
9. Responding to/Analyzing/Evaluating News Media		—	0	—	—	—
10. Identifying Theme or Idea		—	0	—	—	—
11. Understanding Figurative Language		0	—	X	—	—
12. Analyzing Irony/Satire		—	—	0	—	—
13. Reading an Epic		0	—	X	—	—
14. Recognizing Archetype in Literature				0	—	—
15. Analyzing Point of View/Narrator		0	—	—	X	—
16. Comparing an Idea in Two Media		—	—	—	0	—
17. Analyzing Historical Outlook/Cultural Context		—	—	—	0	—
18. Reading Non-Fiction		—	—	—	0	—
19. Scanning Verse		—	—	—	—	0
20. Understanding Techniques of Filmmaking		—	—	—	—	0
21. Writing from Literature: Responding; Analyzing; Evaluating		—	—	—	—	—

SUMMARY OF TARGET SKILLS FOR GRADES 7-8

READING, VOCABULARY, AND CRITICAL THINKING:

PAGE #

1. Identifying Main Idea 7-8:1
2. Recognizing and Using Details 7-8:4
3. Detecting Sequence 7-8:6
4. Making Inferences 7-8:8
5. Reading Critically 7-8:10
6. Reading for Day-to-Day Living 7-8:12
7. Reading by Choice 7-8:14
8. Developing Vocabulary Skills 7-8:16-17

STUDY AND LOCATION SKILLS:

1. Brainstorming, Listing, and Clustering 7-8:19
2. Using the Dictionary 7-8:22
3. Using the Parts of a Book 7-8:25
4. Using the Library: DDS; Card Catalog; General Reference Books 7-8:27
5. Taking Tests 7-8:29

COMPOSITION, GRAMMAR, AND USAGE:

1. Spelling Correctly 7-8:32
2. Capitalizing Correctly 7-8:34
3. Punctuating Correctly 7-8:36
4. Developing Standard Usage 7-8:38
5. Understanding the Parts of Speech 7-8:40
6. Learning Sentence Structure, Sense, and Variety 7-8:45
7. Using Conjunctions Meaningfully 7-8:47
8. Writing for Fluency 7-8:50
9. Developing a Paragraph 7-8:53
10. Writing a Narrative 7-8:56
11. Writing a Description 7-8:58
12. Writing a Friendly Letter 7-8:60
13. Writing a Business Letter 7-8:62
14. Writing in the Expository Mode 7-8:65
15. Writing Summaries and Reports 7-8:67
16. Writing in the Poetic Mode 7-8:73

SPEAKING, LISTENING, AND PERFORMING:

1. Interpreting Orally 7-8:75
2. Dramatizing 7-8:78
3. Participating in Large and Small Group Discussions 7-8:80
4. Delivering a Formal Speech 7-8:82

LITERATURE AND OTHER MEDIA:

1. Reading Journals, Diaries, and/or Chronicles 7-8:84
2. Reading Myths, Legends, and Folktales 7-8:88
3. Reading Poetry 7-8:92
4. Reading and Viewing Drama 7-8:96
5. Reading the Short Story 7-8:99
6. Analyzing Advertising 7-8:102
7. Evaluating the Impact of Television 7-8:105

[21. Writing from Literature: Responding, Analyzing, Evaluating 12:80]

The objective of the instructional program is that all students demonstrate BASIC COMPETENCY—the boxed traits on the SKILL DESCRIPTION SHEET in target skills by the end of the 8th grade.

SUMMARY OF TARGET SKILLS FOR GRADE 9

PAGE #

READING, VOCABULARY, AND CRITICAL THINKING:

9. Following Directions 9:1
10. Predicting Outcomes 9:7
11. Drawing Conclusions 9:12
12. Summarizing Meaning 9:14
13. Reading Flexibly 9:16
14. Reading for the Competency Test 9:20
15. Using Context Clues 9:24
16. Using Structural Analysis 9:28
17. Understanding and Using Connotation 9:32

STUDY AND LOCATION SKILLS:

6. Mapping, Charting, and Visualizing 9:34
7. Notetaking 9:37
8. OUtlining 9:41
9. Organizing for Test-Taking: Competency; CTBS; SAT 9:44
10. Using the Library: Periodicals and Biographies 9:46
11. Reading and Writing Bibliography Entries and Footnotes 9:53

COMPOSITION, GRAMMAR, AND USAGE:

17. Using Idioms Correctly 9:56
18. Identifying and Using Verbals 9:59
19. Developing Sentence Variety 9:61
20. Writing Paragraphs: Compare/Contrast; Cause/Effect; Classification 9:66
21. Developing Paragraph Control 9:69
22. Organizing Multiparagraph Compositions 9:71
23. Writing Engaging Openings 9:73
24. Sharpening Word Choices 9:75
25. Writing from Observation 9:77
26. Writing from Given (Secondary) Information 9:79
27. Writing Monologues and Dialogues 9:84
28. Writing in the Dramatic Mode 9:87

SPEAKING, LISTENING, AND PERFORMING:

5. Performing from Class Readings 9:90
6. Performing Student-Written Skits/Plays/Scenes 9:92
7. Participating in a Panel Report 9:94
8. Delivering a Demonstration Speech 9:97

LITERATURE AND OTHER MEDIA:

8. Reading the Novel 9:100
9. Responding to/Analyzing/Evaluating News Media 9:103
10. Identifying Theme or Ideas 9:106
[21. Writing from Literature: Responding, Analyzing, Evaluating 12:80]

Review, Extend, and Use: 7-8 Target Skills

The objective of the instructional program is that all students demonstrate BASIC COMPETENCY—the boxed traits on the SKILL DESCRIPTION SHEETS—in target skills by the end of the ninth grade.

SUMMARY OF TARGET SKILLS FOR GRADE 10

10

PAGE #

READING, VOCABULARY, AND CRITICAL THINKING:

18. Making Judgments 10:1
19. Detecting Organizational Patterns in Fiction and Non-fiction 10:4
20. Detecting Tone/Irony 10:9
21. Detecting Word Relationships 10:11

STUDY AND LOCATION SKILLS:

12. Researching Career Information 10:15
13. Using the Library: Literary References and Criticism 10:20

COMPOSITION, GRAMMAR, AND USAGE:

29. Developing Sentence Control: Logic; Parallelism; Rhythm; Emphasis 10:26
30. Tightening Sentences and Eliminating Wordiness 10:29
31. Writing from Interview Information 10:32
32. Writing a Saturation Report 10:35
33. Developing Thesis Statements for an Argument 10:39
34. Employing Transitional Devices 10:45
35. Writing an Argumentative Essay 10:48

SPEAKING, LISTENING, AND PERFORMING:

9. Interviewing for Information 10:52
10. Interviewing for a Job 10:55
11. Developing Interpersonal Communication 10:57
12. Delivering an Informative Speech 10:61

LITERATURE AND OTHER MEDIA:

11. Understanding Figurative Language 10:65
12. Understanding Irony/Satire 10:67
13. Reading an Epic 10:70
14. Recognizing Archetype in Literature 10:74

[21. Writing from Literature: Responding, Analyzing, Evaluating 12:80]

Review, Extend, and Use: 7-8, 9 Target Skills

The objective of the instructional program is that all students demonstrate BASIC COMPETENCY--the boxed traits on the SKILL DESCRIPTION SHEETS--in target skills by the end of the tenth grade.

11

SUMMARY OF TARGET SKILLS FOR GRADE 11

READING, VOCABULARY, AND CRITICAL THINKING:

		PAGE #
22.	Synthesizing Information from Several Sources	11:1
23.	Evaluating a Reading	11:4
24.	Learning Vocabulary Through Literature	11:6

STUDY AND LOCATION SKILLS:

14.	Preparing for the Scholastic Aptitude Test	11:15
15.	Reviewing Grammar, Diction, and Usage for the SAT, the English Achievement, and/or the ACT	11:20

COMPOSITION, GRAMMAR, AND USAGE:

36.	Writing from Primary Research	11:22
37.	Writing a Compare/Contrast Essay	11:25
38.	Writing an Explication Essay	11:27
39.	Writing an Evaluative Essay	11:31

SPEAKING, LISTENING, AND PERFORMING:

13.	Explicating a Poem or Prose Passage Orally	11:36
14.	Solving Problems/Planning in Small Groups	11:40

LITERATURE AND OTHER MEDIA:

15.	Analyzing Point of View/Narrator	11:46
16.	Comparing an Idea in Two Media	11:51
17.	Analyzing Historical OUtlook/Cultural Context	11:56
18.	Reading Non-Fiction	11:59
[21.	Writing from Literature: Responding, Analyzing, Evaluating	12:80]

Review, Extend, and Use: 7-8, 9, 10 Target Skills

The objective of the instructional program is that all students demonstrate BASIC COMPETENCY--the boxed traits on the SKILL DESCRIPTION SHEETS--in target skills by the end of the eleventh grade.

SUMMARY OF TARGET SKILLS FOR GRADE 12

PAGE #

READING, VOCABULARY, AND CRITICAL THINKING:

25. Developing Independent Reading Habits 12:1
26. Understanding Etymology and Language History 12:7
27. Researching a Specialized Vocabulary 12:18
28. Detecting Propaganda 12:21

STUDY AND LOCATION SKILLS:

16. Using Community Resources 12:26

COMPOSITION, GRAMMAR, AND USAGE:

40. Writing a Business Letter 12:28
41. Writing a Resume 12:37
42. Writing a Personal Essay 12:39
43. Writing a Technical Report 12:42
44. Writing a Critical Analysis 12:46
45. Preparing a Senior Research Project 12:48

SPEAKING, LISTENING, AND PERFORMING:

15. Understanding Formal Group Dynamics 12:60
16. Getting Information from an Agency 12:62
17. Speaking Persuasively 12:65

LITERATURE AND OTHER MEDIA:

19. Scanning Verse 12:69
20. Understanding Techniques of Filmmaking 12:75
[21: Writing from Literature: Responding, Analyzing, Evaluating 12:80]

Review, Extend, and Use: 7-8, 9, 10, 11 Target Skills

The objective of the instructional program is that all students demonstrate BASIC COMPETENCY--the boxed traits on the SKILL DESCRIPTION SHEETS--in target skills by the end of the twelfth grade.

HOW TO READ THE SKILL DESCRIPTION SHEET

GRADE:	The group targeted for the boxed BASIC COMPETENCY outcomes.
STRAND:	The element of the English discipline addressed.
SKILL:	What the student will be learning to do.

A restatement of the skill as a STUDENT OUTCOME will be found here.

BASIC COMPETENCY:

1. This section is boxed in, and key words are underlined for ease of viewing or reviewing by the teacher.
2. The items listed in this box compile the behaviors, traits, qualities, and attitudes that teachers watch and test for in order to know that the student has obtained the objectives.
3. These outcomes are intended for all students at the targeted grade level, and for this reason are called BASIC COMPETENCY.

MASTERY:

1. The succeeding items are numbered continuously and labeled MASTERY for the older and/or more able student.
2. MASTERY describes traits, behaviors, qualities, and attitudes in the higher cognitive and affective domains.
3. MASTERY traits are not sequenced by difficulty, so a student could demonstrate Basic Competency and demonstrate items 9 and 10 in Mastery, skipping the ones in between.
4. Teacher discretion and good intentions become especially important here. Every student should be encouraged to attain as many mastery elements as possible--if not during the target year, then during the succeeding years when teachers extend the skill.

EVALUATION: This section contains suggestions for evaluating the student outcome.

POSSIBLE AREAS TO REMEDIATE:

1. The remediation section usually contains two or three problem areas that are likely to crop up in teaching this skill.
2. These suggestions may have to do with problems in reading, with unusually abstract concepts, or with skills that seem always to need reviewing.
3. These items are addressed to the teacher and should be considered in the planning process.

ENRICHMENT ASSIGNMENTS:

1. These assignments are addressed to the student (for the most part) so that teachers can make quick alternative assignments for students who are at mastery level ahead of most of the class.
2. The assignments often require independent inquiry or research and, in some cases, suggest sharing with the class.
3. These assignments can be used for entire classes and for all students when the teacher deems it appropriate.

REVIEW, EXTEND, AND USE: Designates the groups that will need to have the skill reviewed, extended into MASTERY and who will need classroom opportunities to use or practice the skill.

This area indicates where the skill is tested on the COMPETENCY, CTBS, SAT, and/or AP.

WRITERS OF SKILL DESCRIPTIONS AND SAMPLE ASSIGNMENTS

STRAND: READING, VOCABULARY, AND CRITICAL THINKING

1.	Identifying Main Idea	Mary Stone
2.	Recognizing and Using Details	Mary Stone
3.	Detecting Sequence	Mary Stone
4.	Making Inferences	Maribeth Smith
5.	Reading Critically	Mary Stone
6.	Reading for Day-to-Day Living	Tim Reichert
7.	Reading by Choice	Tim Reichert
8.	Developing Vocabulary Skills	Mary Stone
9.	Following Directions	Dorothy Facchino-Letcher
10.	Predicting Outcomes	Kathleen Miller
11.	Drawing Conclusions	Nancy Serednicky
12.	Summarizing Meaning	Maribeth Smith
13.	Reading Flexibly	Kathleen Miller
14.	Reading for the Competency Test	Audrey Wagman
15.	Using Context Clues	Maribeth Smith
16.	Using Structural Analysis	Audrey Wagman
17.	Understanding and Using Connotation	Dorothy Facchino-Letcher
18.	Making Judgments	Bob Stone
19.	Detecting Organizational Patterns in Fiction and Nonfiction	Kathleen Miller
20.	Detecting Tone/Irony	Marilyn McCarthy
21.	Detecting Word Relationships	Kathleen Miller
22.	Synthesizing Information from Several Sources	Nancy Serednicky
23.	Evaluating a Reading	Maribeth Smith
24.	Learning Vocabulary Through Literature	Kathleen Miller
25.	Developing Independent Reading Habits	Kathleen Miller
26.	Understanding Etymology and Language History	Kathleen Miller
27.	Researching a Specialized Vocabulary	Kathleen Miller
28.	Detecting Propaganda	Audrey Wagman

STRAND: STUDY AND LOCATION SKILLS

1.	Brainstorming, Listing, and Clustering	Maribeth Smith
2.	Using the Dictionary	Tim Reichert

3.	Using the Parts of a Book	Tim Reichert
4.	Using the Library: Dewey Decimal System; Card Catalog; General Reference	Tim Reichert
5.	Taking Tests	Mary Stone
6.	Mapping, Charting, and Visualizing	Maribeth Smith
7.	Notetaking	Nancy Serednicky
8.	Outlining	Maribeth Smith
9.	Organizing for Test Taking: Competency; CTBS; SAT	Audrey Wagman
10.	Using the Library: Periodicals and Biographies	Bob Stone
11.	Reading and Writing Bibliography Entries and Footnotes	Maribeth Smith
12.	Researching Career Information	Maribeth Smith
13.	Using the Library: Literary References and Criticism	Maribeth Smith
14.	Preparing for the Scholastic Aptitude Test	Audrey Wagman
15.	Reviewing Grammar, Diction, and Usage for the SAT, the English Achievement, and/or the ACT	Audrey Wagman
16.	Using Community Resources	Nancy Serednicky

STRAND: COMPOSITION, GRAMMAR, AND USAGE

1.	Spelling Correctly	Tim Reichert
2.	Capitalizing Correctly	Mary Stone
3.	Punctuating Correctly	Tim Reichert
4.	Developing Standard Usage	Tim Reichert
5.	Understanding the Parts of Speech	Mary Stone
6.	Learning Sentence Structure, Sense, and Variety	Tim Reichert
7.	Using Conjunctions Meaningfully	Maribeth Smith
8.	Writing for Fluency	Maribeth Smith
9.	Developing a Paragraph	Tim Reichert
10.	Writing a Narrative	Maribeth Smith
11.	Writing a Description	Tim Reichert
12.	Writing a Friendly Letter	Mary Stone
13.	Writing a Business Letter	Mary Stone
14.	Writing in the Expository Mode	Tim Reichert
15.	Writing Summaries and Reports	Tim Reichert
16.	Writing in the Poetic Mode	Mary Stone
17.	Using Idioms Correctly	Maribeth Smith
18.	Identifying and Using Verbals	Maribeth Smith

19.	Developing Sentence Variety	Bob Stone
20.	Writing Paragraphs: Compare/Contrast; Cause/Effect; Classification	Dorothy Facchino-Letcher
21.	Developing Paragraph Control	Dorothy Facchino-Letcher
22.	Organizing Multiparagraph Compositions	Dorothy Facchino-Letcher
23.	Writing Engaging Openings	Nancy Serednicky
24.	Sharpening Word Choices	Nancy Serednicky
25.	Writing from Observation	Maribeth Smith
26.	Writing from Given (Secondary) Information	Bob Stone
27.	Writing Monologues and Dialogues	Maribeth Smith
28.	Writing in the Dramatic Mode	Marilyn McCarthy
29.	Developing Sentence Control: Logic; Parallelism; Emphasis	Bob Stone
30.	Tightening Sentences and Eliminating Wordiness	Nancy Serednicky
31.	Writing from Interview Information	Maribeth Smith
32.	Writing a Saturation Report	Dorothy Facchino-Letcher
33.	Developing Thesis Statements for an Argument	Bob Stone
34.	Employing Transitional Devices	Bob Stone
35.	Writing an Argumentative Essay	Bob Stone
36.	Writing from Primary Research	Maribeth Smith
37.	Writing a Compare/Contrast Essay	Maribeth Smith
38.	Writing an Explication Essay	Maribeth Smith
39.	Writing an Evaluative Essay	Maribeth Smith
40.	Writing a Business Letter	Audrey Wagman
41.	Writing a Resume	Marilyn McCarthy
42.	Writing a Personal Essay	Maribeth Smith
43.	Writing a Technical Report	Marilyn McCarthy/Maribeth Smith
44.	Writing a Critical Analysis	Nancy Serednicky
45.	Preparing a Senior Research Project	Bob Stone/Laury Fischer/ Maribeth Smith

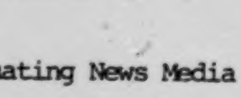
STRAND: LISTENING, SPEAKING, AND PERFORMING

1.	Interpreting Orally	Tim Reichert
2.	Dramatizing	Tim Reichert
3.	Participating in Large and Small Group Discussions	Tim Reichert
4.	Delivering a Formal Speech	Tim Reichert
5.	Performing from Class Readings	Marilyn McCarthy
6.	Performing Student-Written Skits/Plays/Scenes	Marilyn McCarthy

7.	Participating in a Panel Report	Bob Stone
8.	Delivering a Demonstration Speech	Nancy Serednicky
9.	Interviewing for Information	Maribeth Smith
10.	Interviewing for a Job	Maribeth Smith
11.	Developing Interpersonal Communication	Maribeth Smith
12.	Delivering an Informative Speech	Maribeth Smith
13.	Explicating a Poem or Prose Passage Orally	Maribeth Smith
14.	Solving Problems/Planning in Small Groups	Maribeth Smith
15.	Understanding Formal Group Dynamics	Maribeth Smith
16.	Getting Information from an Agency	Maribeth Smith
17.	Speaking Persuasively	Audrey Wagman

STRAND: LITERATURE AND OTHER MEDIA

1.	Reading Journals, Diaries, and/or Chronicles	Maribeth Smith
2.	Reading Myths, Legends, and Folktale	Mary Stone
3.	Reading Poetry	Mary Stone
4.	Reading and Viewing Drama	Tim Reichert
5.	Reading the Short Story	Mary Stone
6.	Analyzing Advertising	Mary Stone
7.	Evaluating the Impact of Television	Tim Reichert
8.	Reading the Novel	Maribeth Smith
9.	Responding to/Analyzing/Evaluating News Media	Marilyn McCarthy
10.	Identifying Theme or Idea	Maribeth Smith
11.	Understanding Figurative Language	Nancy Serednicky
12.	Analyzing Irony/Satire	Marilyn McCarthy
13.	Reading an Epic	Maribeth Smith
14.	Recognizing Archetype in Literature	Maribeth Smith
15.	Analyzing Point of View/Narrator	Maribeth Smith
16.	Comparing an Idea in Two Media	Maribeth Smith
17.	Analyzing Historical Outlook/Cultural Context	Maribeth Smith
18.	Reading Non-Fiction	Dorothy Facchino-Letcher
19.	Scanning Verse	Maribeth Smith
20.	Understanding Techniques of Filmmaking	Maggie Szabo/Maribeth Smith
21.	Writing from Literature: Responding; Analyzing; Evaluating	Maribeth Smith



GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Identifying Main Idea

The student will identify the main idea of a passage or story.

BASIC COMPETENCY: The reader

______ 1. uses headings and subheadings as clues to the main idea.

______ 2. accumulates important details to find the main idea.

______ 3. knows that a topic sentence states the main idea of a paragraph or an article.

______ 4. knows that a summary is a brief way of presenting the principal information and ideas of an article and is able to use the main ideas in the formation of summaries.

MASTERY: The older and/or more able student

______ 5. recognizes that the main idea is sometimes implied rather than actually stated.

______ 6. compares two or more stories by looking at the main ideas.

______ 7. generalizes, synthesizes, and sorts out important details from unimportant ones in order to find the main idea.

______ 8. makes judgments and evaluates the main idea of a passage.

______ 9. knows that not all paragraphs have main ideas.

______10. integrates an understanding of main idea and topic sentences (assertions) in his/her own writing.

EVALUATION: The student can be evaluated on the basis of reading study questions, reading tests, discussions, and/or written compositions designed to demonstrate a knowledge of main idea or topic sentences.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor reading ability: The teacher can read passages and/or stories aloud to the students.

______ 2. Poor reading skills: Many students can read a passage or story but lack the skill of being able to find the main idea. Additional skill development work (such as Barnell-Loft *Specific Skills Series*), teacher modeling, and/or writing compositions using a topic sentence will aid in developing this skill.

ENRICHMENT ASSIGNMENTS:

______ 1. Listen to a news broadcast and compile a list of sentences stating the main ideas (headlines) of the program.

______ 2. Collect three or four days of an Ann Landers' column in the newspaper. Separate the questions from the answers. Have the students play a game to see if they understand the main idea of the question by matching it to the appropriate answer.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: 3:02,3:05/CTBS: Test 2/ SAT

GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Recognizing and Using Details

The student will improve his/her comprehension skills by recognizing and using details.

BASIC COMPETENCY: The reader

______ 1. finds specific details in stories, articles, ads, poems, etc.

______ 2. uses headings and subheadings to locate information.

______ 3. uses skimming as one way to find information.

______ 4. recognizes that to follow directions, he/she must read details carefully.

______ 5. recognizes necessary and unnecessary details.

______ 6. uses details to answer questions.

______ 7. uses details to support a topic sentence in his/her own writing.

MASTERY: The older and/or more able student

______ 8. identifies the order in which the details are presented (chronological, counterchronological, most important to least important, etc.).

______ 9. gains a better understanding of characters, setting, and plot in stories and poems by paying attention to details.

______ 10. expects to find different details in fiction and non-fiction.

EVALUATION: The student can be evaluated on the basis of reading study questions, reading tests, discussions, and/or written compositions designed to demonstrate a knowledge of supporting a topic sentence with details.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor reading ability: The teacher can read passages and/or stories aloud to the students.

______ 2. Inability to distinguish between main idea and supporting details: Model a process of finding main idea and supporting details; assign writing requiring topic sentence and supporting details.

______ 3. Skimming: Some students have trouble pinpointing important details while skimming material and feel lost if they are not reading complete sentences. Provide frequent practice and teacher modeling.

ENRICHMENT ASSIGNMENTS:

______ 1. Read "Man Without a Country" by Edward Everett Hale. Review the technique of skimming or scanning. Work in your group to skim the story noting details that suggest authenticity.

______ 2. Read a descriptive paragraph of a scene. Draw the scene, putting in as many details as you can remember.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: 3.01/CTBS: Test 2/SAT

GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Detecting Sequence

The student will follow and interpret a sequence of ideas, details, and/or events in a reading.

BASIC COMPETENCY: The reader

______ 1. recognizes sequence word clues (last, first, then, after, soon, next, etc.), numbers, dates, and times of day.
______ 2. knows that sequence of events is important to the story.
______ 3. recognizes that correct order is important in some tasks (recipes, etc.).
______ 4. understands that some events must happen in order for another to happen (stages in the life of a butterfly, etc.).
______ 5. sequences effectively in his/her own compositions.

MASTERY: The older and/or more able student

______ 6. recognizes that a time line helps to understand when things happen.
______ 7. understands a flashback.
______ 8. recalls the order of events in a story.

EVALUATION: The student can be evaluated on the basis of reading tests, reading study questions, and/or written compositions designed to demonstrate skill in sequencing.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Following directions: Students who have trouble following directions can be helped through teacher-modeling, reading worksheets or books (such as Barnell-Loft Specific Skills Series "Following Directions") and/or compositions where students both give directions and follow directions.
______ 2. Sequencing: The teacher can read a story aloud and work with the group on sequencing by building a time line on the board. Compositions using sequencing help a great deal.

ENRICHMENT ASSIGNMENTS:

______ 1. Engage in activities requiring the following of directions, such as using recipes, giving directions on reaching a particular place, or going on a treasure hunt.
______ 2. Write a story involving sequencing in the form of a list of sentences. Then cut up your list of sentences and use them as puzzles. Exchange puzzles and see if another student can put your story together in the proper sequential order.

REVIEW, EXTEND, AND USE: 9,10,11,12

COMPETENCY: Reading 1/
CTBS: Test 2/SAT

GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Making Inferences

The student will make supportable inferences about classroom readings in both oral and written activities.

BASIC COMPETENCY: The reader

______ 1. answers inference questions devised by the teacher about assigned readings.
______ 2. identifies and labels an inference devised by the teacher about assigned readings.
______ 3. recognizes that "inferring" is a thinking skill that he/she uses instinctively in activities other than reading.

MASTERY: The older and/or more able student

______ 4. differentiates between "inferring" and "implying."

______ 5. maintains basic competency as listed above when the difficulty of his/her reading assignments increases.
______ 6. applies his/her knowledge of inferences voluntarily on occasion.

______ 7. integrates an understanding of inference into his/her own writing.

______ 8. evaluates the stylistic use of inference and indirect statement in literature and nonprint media.

EVALUATION: The student can be evaluated on the basis of reading study questions, reading tests, discussions, and/or written compositions designed to demonstrate skill with inferences.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor reading ability: Read passages aloud to less able readers so that they can pick up verbal clues; model inference-making for students as they read, gradually pulling them into the pattern.
______ 2. Lack of experiences: Comprehension in general is based on prior experiences the student brings to a reading. Give prereading activities that help students bridge the gap between what they have experienced and what they are about to read. (Example: Before reading a story of knighthood, have the class brainstorm and cluster all the facts they already know from other sources about the Middle Ages.)

ENRICHMENT ASSIGNMENTS:

______ 1. Read Ernest Hemingway's short story "My Old Man" and show how the writer controls the reader's judgments through carefully planned implications.
______ 2. Demonstrate through examples the meaning of the word innuendo.

______ 3. Choose a nonprint medium and analyze what inferences can be made and evaluate the artist's or creator's likely intent.

REVIEW, EXTEND, AND USE: 8,9,10,11,12 COMPETENCY: 3.03/CTBS: Test 2/SAT

GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Making Inferences

SAMPLE ASSIGNMENT

INSTRUCTOR: It is important to select passages regularly from class readings for reading instruction as well as for literary analysis. In the following activity, based on O. Henry's "The Gift of the Magi," students should be guided through their inferences in slow motion, so to speak, in order to analyze what is involved in their thought processes. They should recognize "inferring" as a gift from nature, but one that they can increase and improve upon. This technique models good reading for the less able and allows good readers an opportunity to analyze.

ASSIGNMENT: Follow the reading passage and directions below to learn about how you make inferences.

An inference is "a statement about the unknown made on the basis of the known" (S. I. Hayakawa, Language in Thought and Action).

Much of what we know is based on statements from authorities in our lives:
MOTHER TO CHILD: The street is a dangerous place to play.

Many of our statements of the known are based on eyewitness experience:
CHILD: A car ran over Mary's cat in the street. The street is dangerous.

But we also make statements of fact that are based neither on authority nor eyewitness experience.
CHILD (about a woman in a fur coat emerging from a limousine): The woman is wealthy.
Though the youngster cannot see the woman's money, he/she has made a good guess based on stored information (memory) about furs and limousines.

When we read we also make inferences, often with little or no conscious awareness of the process. What inferences do you make as you read the opening passages of O. Henry's "The Gift of the Magi"?

> One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.
>
> There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

Inferences

$1.67 is not enough money.

The subject bargained with the butcher and grocer to save money.

The subject's name is Della.

Della is saving money for Christmas.

It is not enough money for Christmas.

Della is unhappy.

Della is poor.

Has O. Henry made some demands on you as a reader? What would happen to his story if he had to write all of those statements for you? What other inferences did you make? Read the next two paragraphs of the story in your book and write at least four inferences before continuing on with the story.

GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Reading Critically

The student will develop critical reading skills.

BASIC COMPETENCY: The reader

______ 1. differentiates between fact and opinion.

______ 2. uses clues to detect the writer's point of view.

______ 3. understands the purpose of a piece of writing (the writer is usually trying to inform, persuade, or entertain a reader).

______ 4. identifies facts that support opinions.

______ 5. recognizes that some newspaper articles can express opinions as well as give information.

______ 6. recognizes that unless the facts are added up correctly, a faulty conclusion can be the result.

______ 7. applies knowledge gained through past experiences.

______ 8. recognizes persuasive methods of ads.

MASTERY: The older and/or more able student

______ 9. recognizes false analogies.

______ 10. analyzes and distinguishes between different points of view.

______ 11. analyzes a selection to determine whether critical information is needed in order to solve or understand a problem.

______ 12. spots a faulty generalization by adding up the clues.

______ 13. uses clues to help tell the difference between facts and educated guesses.

______ 14. analyzes the writer's qualifications and/or sources of information.

EVALUATION: The student can be evaluated on the basis of reading study questions, reading tests and assignments, discussion, peer group work, and/or compositions designed to demonstrate a knowledge of critical reading.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Lack of experience: Prereading activities and discussion will help bridge this gap.

ENRICHMENT ASSIGNMENTS:

______ 1. Create commercials and design political cartoons.

______ 2. Cut out editorials from the newspaper and look for facts that support the writer's opinion.

REVIEW, EXTEND, AND USE: 9,10,11,12

COMPETENCY: Reading 1/
CTBS: Test 2/SAT

GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Reading Critically

SAMPLE ASSIGNMENT

INSTRUCTOR: This assignment is designed to help students read carefully.

ASSIGNMENT: Read the short paragraph and the statements about it below. In the blank, put a T if the statement is true, an F if it is false, and a question mark if you can't be certain.

READ CAREFULLY

Mr. Bradley's van has been stolen. The police have brought in five people, all of whom are known to have stolen cars in the past. The police also know that all five suspects were near the spot where the van was taken, and at about the same time. All five people had reasons for wanting a car, especially a large one. One of the five suspects, John Donnelly, had been able to prove his complete innocence.

______1. John Donnelly was one of the suspects.

______2. The person who took Mr. Bradley's van had stolen cars before.

______3. All five of the suspects taken in by the police were near the spot where Mr. Bradley's van was stolen.

______4. The van had a stick shift.

______5. John Donnelly has stolen cars before.

______6. John Donnelly is the only one of the five suspects who is known to be innocent.

______7. The police do not know who stole the van.

______8. John Donnelly had a reason for wanting Mr. Bradley's van.

______9. One of the five people taken in by the police stole the van.

______10. All five suspects were men.

GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Reading for Day-to-Day Living

The student will practice reading materials essential to day-to-day living.

BASIC COMPETENCY: The reader will develop skills in gathering and interpreting information from

______ 1. charts and diagrams.
______ 2. labels.
______ 3. signs.
______ 4. the telephone book.
______ 5. schedules.
______ 6. a commercial catalogue.
______ 7. a menu.
______ 8. a newspaper article.
______ 9. an application.
______10. a classified ad.
______11. a highway map.

MASTERY: The older and/or more able student

______12. develops skills in reading other common materials such as a driver's license manual and test, a voter's registration form, a bank statement, information and directions on a bottle of medicine, and a utility bill.
______13. compares and contrasts information from different sources about the same topic (e.g., a product label v. a magazine advertisement for product).
______14. separates facts from opinions.
______15. recognizes various advertising appeals and purposes.

EVALUATION: Teacher evaluation of oral responses, worksheets, and/or tests.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Item analysis of competency test items 5.01-5.10 will reveal where remedial exercises are needed.
______ 2. Lack of experiences: Bring the actual items (i.e., a road map) to accompany exercises. Many students have not seen these.

ENRICHMENT ASSIGNMENTS:

______ 1. Clip or reproduce real-life reading materials and bring to class for a bulletin board.

REVIEW AND EXTEND: 8,9 USE: 10,11,12

COMPETENCY: 4.07, 5.01-5.10
CTBS: Tests 2, 8

GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Reading by Choice

The student will read a book of his/her own choosing and prepare an oral or written report.

BASIC COMPETENCY: The reader

_____ 1. finds books he/she will really enjoy reading. (Note: The reading itself, not the report, is of major importance.)
_____ 2. responds to the book by giving specific reasons for liking or disliking it.
_____ 3. summarizes the book's content without getting bogged down in details.

MASTERY: The older and/or more able student

_____ 4. analyzes the theme or message of a work, giving specific examples to support his/her opinion.
_____ 5. compares two or more books of the same genre and/or by the same author, with emphasis given to style, plot, characters, etc.
_____ 6. reads by choice and habit.

_____ 7. integrates his/her reading into essays and other activities.

EVALUATION: Teacher or peer evaluation of student reports.

POSSIBLE AREAS TO REMEDIATE:

_____ 1. A concept of summary v. lengthy retelling: Review important details. Mapping a book the class has all read will model for students.
_____ 2. A concept of using specific examples to support ideas: Relate to the idea of showing v. telling covered in composition work.
_____ 3. Using the library and other sources to find books of interest. See Your Reading: A Booklist for Junior High Students (NCTE) and High Interest, Easy Reading for Junior and Senior High School Students (NCTE).

ENRICHMENT ASSIGNMENTS:

_____ 1. See Decker, Isabelle M., 100 Novel Ways with Book Reports, Citation Press, New York, 1969, for a selection of creative oral and written book report ideas which emphasize various thinking skills.
_____ 2. Get a small group in your class to read the same book and collaborate on a class presentation.
_____ 3. Volunteer to do a book talk for an elementary classroom; plan with the teacher.

REVIEW, EXTEND, AND USE: 9,10,11,12

COMPETENCY: Reading 1/
CTBS: Test 2/SAT

GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Reading by Choice

SAMPLE ASSIGNMENT

INSTRUCTOR: Assign outside reading to be completed at intervals suitable to your students and course. Guide students' selections so that they enjoy this activity. Point out the advantages of having their books with them so that they can use unexpected free moments during the day.

ASSIGNMENT: When you have completed your book, plan a creative way of writing about it. The following list will help you with ideas.

1. Make up the front page of a newspaper that might have been published in the time and place in which the story took place. Include such things as news items, human interest stories, letters to the editor, editorials, feature columns and departments, advertisements, and even birth and obituary notices based on the locale, personalities, and events in the reading.
2. Select a character from a story. Write a radio script which presents the background, character, achievements, failures, friendships, etc. of the character. The script should not be a mere narration by an announcer; instead the narration should weave together voices of friends, enemies, or members of the family who speak about the character as they knew him, influenced him, or were affected by him.
3. Write a short paper explaining how the plot, characters, and situations in a story bring about a change in a major character.
4. Prepare a model representation of the theme, locale, characters, plot, era, or some other aspect of a book. Include a short paper explaining your project.
5. Design a poster to promote the reading of a book you have read, complete with illustrations, lettering, effective arrangement, and other eye-catching details. Be sure to include the title and author's name in your poster. Use your imagination.
6. Pick a quote from a book and write about its relevance to you and/or the world in which you live.
7. Make up a quiz and answer key to a book you have read. Questions can be of any type.
8. Write a letter to a real or imaginary friend discussing your reactions to a book you have read.
9. Write a short paper telling exactly why you didn't like a particular book. Try to be as discouraging as possible.
10. Make an original book jacket for a book you have read. Try to make it as stimulating as possible. You can use illustrations, quotes, reviews, material on the author, colorful language, etc. designed to appeal to someone who has not read the book.
11. Write an ad (TV, radio, newspaper, magazine) for a book you have read, pretending that the book is newly published and being introduced to the reading public.
12. Write a diary from the point of view of a character in the book. Try to show how the character might have described what happened to him in the book. Be sure to mention and discuss specific incidents in the book.
13. Write a letter to the author of a book you have read, telling him your reaction to his book, what it meant to you, asking questions, etc.
14. Imagine you are casting a movie to be made from a book. Choose a film or TV personality to play each important role and explain why you have chosen that person.

GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Developing Vocabulary Skills

The student will develop specific vocabulary skills.

BASIC COMPETENCY: The reader

______ 1. uses syntactic and semantic context clues and structural analysis to increase his/her vocabulary.

______ 2. uses the dictionary to learn the meaning of unknown words.

______ 3. recognizes compound words, shortened words, and acronymns.

______ 4. chooses the best meaning to fit the context when confronted with multiple-meaning words.

______ 5. unlocks the meaning and pronunciation of a new word by using his/her knowledge of prefixes, suffixes, and roots.

______ 6. knows and applies basic prefixes, suffixes, and roots (Warriner's: First Course, pages 416-421; Warriner's: Second Course, pages 487-493) in his/her own writing and in understanding grammar.

______ 7. uses new words.

MASTERY: The older and/or more able student

______ 8. discriminates between denotative and connotative uses of language.

______ 9. uses etymologies to better understand word meanings.

______10. uses a thesaurus.

EVALUATION: The student can be evaluated on the basis of a diagnostic test (Warriner's: First Course, pages 405-406; Warriner's: Second Course, pages 479-480), vocabulary tests and assignments, discussions, and/or compositions where vocabulary usage has been stressed.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Vocabulary lists: Warriner's may be too difficult. See elementary lists. Use words appropriate to the grade level of the class.

______ 2. Words out of context: Provide a short illustrative sentence as well as the definition.

______ 3. Retention of words: Students remember more words when (1.) the student can meaningfully associate with word; (2.) the student needs the vocabulary word; (3.) the word is often repeated; (4.) the word is used in contextual situations; and (5.) unusual characteristics of the word are pointed out.

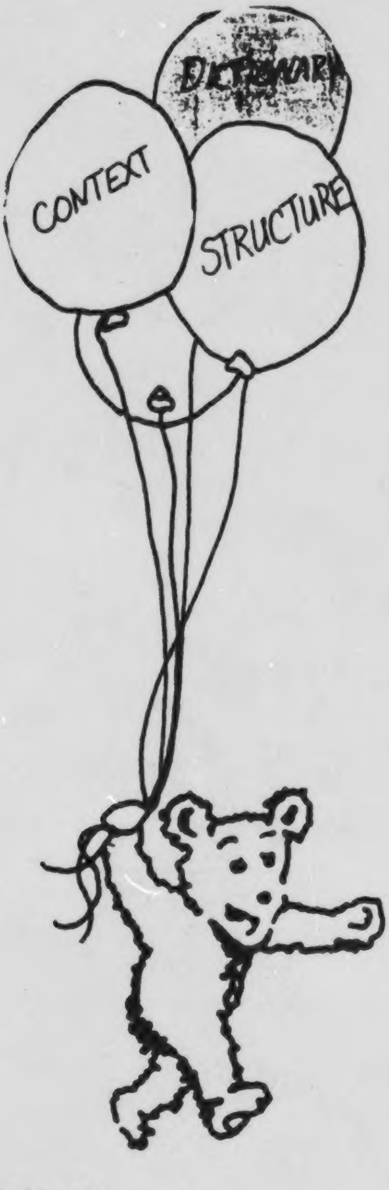
WARRINER'S: First Course, Chapter 23; Second Course, Chapter 25. (Warriner's T.E. suggests that an average class cover ten words per week from the word list in the book. A teacher-made test is attached.)

Continued

ENRICHMENT ASSIGNMENTS:

______ 1. Write lists of words related to a hobby. Using the specific vocabulary list, write a story or article on this hobby and share with the class.

______ 2. Start planning for college. Obtain from your teacher, librarian, or bookstore an SAT preparation book. Look at the word lists and devise a plan to learn more words than the basic classroom requirement.



REVIEW, EXTEND, AND USE: 9,10,11,12

COMPETENCY: Reading 1/
CTBS: Test 1/SAT

GRADE: 7-8
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Developing Vocabulary Skills

SAMPLE ASSIGNMENT

I. Match the vocabulary word with the correct definition.

______ 1. diligent
______ 2. diminish
______ 3. discretion
______ 4. disperse
______ 5. distort
______ 6. distract
______ 7. dubious
______ 8. economical
______ 9. elaborate
______10. eloquent

A. send or drive off in different directions.
B. great carefulness in action; good judgment
C. flow of speech that has grace and force
D. avoiding waste; saving; thrifty
E. pull or twist out of shape; change normal appearance
F. hard-working; industrious
G. work out with great care; having many details
H. turn aside or draw away
I. make smaller; lessen; reduce
J. filled with or being in doubt; uncertain

II. Complete the following sentences with the correct word from above.

1. The ______________ speaker was asked to ____________________ on his statement that all teachers are wonderful.
2. I was ________________ about the student who tried to __________ the fact that he had copied his assignment in an attempt to __________ his amount of work.
3. A ________________ student always tries to turn in his work.
4. Since the family had little money, they were forced to be ____________.
5. The screaming children were very ______________(ing) to the lady who was trying to sleep.
6. When the police came, the crowd began to ____________________.
7. Although my parents let me use my own ________________ as to how many lights I left on at my party, they did check periodically to see if I had used good judgment.

III. Write one good sentence with each of the following words.

1. diligent____
____
2. disperse____
____
3. elaborate____
____
4. distract____
____
5. economical____
____

GRADE: 7-8
STRAND: Study and Location Skills
SKILL: Brainstorming, Listing, and Clustering

The student will practice brainstorming, listing, and clustering as methods of discovering and organizing what he/she knows.

BASIC COMPETENCY: The thinker

______ 1. participates in large and small group brainstorming sessions.

______ 2. recognizes brainstorming, listing, and clustering as methods of discovering and organizing what is known and/or not known.

______ 3. uses these methods for prereading, prewriting, and planning.

MASTERY: The older and/or more able student

______ 4. uses brainstorming automatically as a way of getting started on writing.

______ 5. lists briefly before writing an essay examination.

______ 6. brainstorms in other classes and in studying and planning.

______ 7. learns a method of clustering and organizing with colored pens or pencils.

______ 8. brainstorms for extemporaneous speeches.

______ 9. learns patterns of questions to ask himself/herself in order to open up various subjects.

EVALUATION: Teacher observation of class and group participation, collecting notes from planning sessions, and checking prewriting and rough drafts of essays are all possible sources of data to evaluate this skill.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Fear of writing before everything is known: Promote a safe, experimental feeling about brainstorming. Tell students about writers such as E. M. Forster who have claimed they do not know what they think until they have written it.

______ 2. Remote subject: Encourage students to focus on what is not known and on predicting what they will likely find out when they read.

ENRICHMENT ASSIGNMENTS:

______ 1. Choose a club, community activity, or school activity where a decision has to be made, a project planned, etc. and engage the group in a brainstorming session. Write about the results.

______ 2. Volunteer to help plan a home activity such as a vacation, shopping trip, holiday, spring cleaning, etc. by brainstorming a list of "Things to Be Done," assigning the tasks, and drawing up a timeline, a sequence, or a checklist. Report on how this worked with your family.

REVIEW, EXTEND, AND USE: 9,10,11,12

COMPETENCY: Writing 2

GRADE: 7-8
STRAND: Study and Location Skills
SKILL: Brainstorming, Listing, and Clustering

SAMPLE ASSIGNMENT

INSTRUCTOR: The reason that brainstorming, listing, and clustering are included with Study and Location Skills is that they involve locating and organizing what a person or persons already know about a subject. Having discovered the known, one may have some clues to the unknown—what may have to be researched in another source.

Definitions of terms: (In practice, we may use some of these terms interchangeably.)

- to list: to compose a simple series of items (likely without a predetermined order or relationship). In listing, one is often writing down something that is more known than unknown, or more focused than unfocused. A grocery list or a list of tasks to complete during the day usually are in this category. This activity may be a solitary one.

- to brainstorm: to solve a problem or prepare for a task in a group session where ideas are contributed spontaneously by all members. This activity provides pooled knowledge and can reduce the amount of research from other sources. This activity will produce a list on paper, board, or overhead.

- to cluster: to draw the brainstormed or listed items or ideas into "clusters" or groups based on similarities or another classification order (parts of whole, qualities of a thing, steps in a procedure, etc.). In this activity, the groups or order are labeled. A frequently used classifying activity is to number a brainstormed list of tasks to indicate the order in which they should be completed.

Note: The definitions are more for teachers than students who need practice rather than definition. After students have become confident in the activities, the definitions might be interesting to them.

SUGGESTIONS FOR USING BRAINSTORMING, LISTING, AND CLUSTERING

1. Prewriting: Help students get started on a writing topic with a brainstorming activity. The assignment will dictate the student need. For example, if you ask students to write a description of their favorite candy, lists of words that describe candy and/or lists of words that describe taste, smell, and texture would help them get started.

2. Prereading: Before assigning a reading selection, get students to find out what they already know about a subject. Put everything they say on the board without organizing. The following example is from a class activity where students were going to read "A Pig Tale" by William Whitworth and were asked to tell what they knew about or associated with pigs. The items were grouped by their commonalities. When students do not readily cluster or organize, the teacher should do it. After several modeled sessions, students will begin to use the patterns.

Pigs

eat too much
dirty/like the mud
ham/bacon/porkchops *
three little pigs
Miss Piggy
Porky Pig
ugly girls
raised for slaughter *
hooves
snort
root
sty *

snouts
curly tails
pink
piggy banks
greedy
make a pig of yourself
piggy back ? origin of term
pigtails
pigskin
"This little pig went to..."/toes
pigpen
pig in a poke *

Qualities/Physical Traits of Pigs
Childhood Stories/Characters
Pig Traits for People
* = Commercial references
Pig Objects

The article challenged their thinking about the negative qualities of "pigness," and was read with lively interest.

3. Post-reading: Students can be led to find the idea or point of a reading by listing and arranging the details. This technique is especially useful in literature where the idea or theme may be implied rather than stated.

4. Task planning and problem solving: Students can plan a field trip by listing what has to be done, deciding on the order, and delegating tasks. Problem solving can be based on alternatives a person has, predictions about the outcome of each alternative, and available resources. This technique can be used in discussing and predicting the conflict in a story to be read or in analyzing peer and school problems and solutions.

GRADE: 7-8
STRAND: Study and Location Skills
SKILL: Using the Dictionary

The student will understand why dictionaries are needed and appreciate their usefulness.

BASIC COMPETENCY: The student

______ 1. locates words in a dictionary, using guide words and alphabetical order.
______ 2. selects the definition of a word that best fits the context in which the word is used.
______ 3. uses the dictionary to check spelling, including plurals, past tenses, participles, and various other forms.
______ 4. uses the pronunciation key in the dictionary to pronounce words correctly.
______ 5. determines the part(s) of speech for a word.
______ 6. finds out how a word is divided into syllables.
______ 7. checks whether or not a word may be capitalized.

MASTERY: The older and/or more able student

______ 8. uses entry words to locate related word forms.
______ 9. uses the dictionary to find encyclopedic information.
______10. uses the dictionary to find synonyms.
______11. uses the dictionary to check word usage.
______12. uses the dictionary to find word origins.

EVALUATION: Teacher evaluation of worksheets and/or tests, as well as observation of student use of the dictionary as an aid to reading and writing activities.

POSSIBLE AREAS TO REMEDIATE:

______ 1. An understanding of alphabetical order as used in dictionary arrangement.
______ 2. Phonetic spelling traps: Cover the most common ones with the class and provide a phonetic dictionary for those with more needs.

WARRINER'S: First Course, Ch. 22; Second Course, Ch. 23.

ENRICHMENT ASSIGNMENTS:

______ 1. See Reading Skills Series: 4. Reference Sources (Scholastic Magazine, New York, 1980) for games and puzzles which review and extend skill.
______ 2. Check the library shelf for specialized dictionaries (Harvard Dictionary of Music) and make a list of those available for your class.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: 4.02/CTBS: Test 8

GRADE: 7-8
STRAND: Study and Location Skills
SKILL: Using the Parts of a Book

The student will understand how the parts of a book are used.

BASIC COMPETENCY: The student

______ 1. uses the table of contents to gain an overview of a book's content, to make reasonable assumptions about content from chapter headings, and to locate the pages between which a chapter runs.

______ 2. uses the index to find specific page references for particular information.

______ 3. finds and uses bibliographical information.

______ 4. learns to use Warriner's index and table of contents for quick reference during editing of compositions.

MASTERY: The older and/or more able student

______ 5. uses the parts of a book to gather research information.

______ 6. transfers skill to content area textbooks.

______ 7. recognizes the relationship between pictures/graphics and written text in a book (i.e., those that are essential to understanding as opposed to those that contribute aesthetically).

EVALUATION: Teacher evaluation of oral responses, worksheets and/or tests, as well as observation of student ability to use book parts effectively in various class activities.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Understanding of alphabetical order as used to organize an index.

______ 2. Identifying main words or categories to check in an index.

ENRICHMENT ASSIGNMENTS:

______ 1. Create a game, possibly a board game, about using the parts of your Warriner's text.

______ 2. Evaluate one of your textbooks for organization. How usefully and sensibly has it been compiled? What changes could be made?

REVIEW, EXTEND, AND USE: 9,10 COMPETENCY: 4.03-4.04/CTBS: Test 8

GRADE: 7-8
STRAND: Study and Location Skills
SKILL: Using the Library

The student will become familiar with the school library's contents (the where and what) and will learn how to use its resources.

BASIC COMPETENCY: The researcher

______ 1. locates books of fiction and biography.

______ 2. locates non-fiction books by using the Dewey Decimal System.

______ 3. uses the card catalogue to locate books by author, title, and subject.

______ 4. uses reference books, especially the encyclopedia, atlases, and almanacs.

MASTERY: The older and/or more able student

______ 5. learns to use specialized reference books to gather information—e.g., a book of records, Bartlett's Familiar Quotations, a rhyming dictionary, etc.

______ 6. uses the Reader's Guide to Periodical Literature to research information.

______ 7. uses the library independently.

EVALUATION: Teacher evaluation of worksheets and/or tests, as well as observation of student use of the library to find materials for a variety of uses (book reports, projects, research papers, etc.).

POSSIBLE AREAS TO REMEDIATE:

______ 1. Remedial assistance can be given by the school librarian as students use the library throughout the school year.

______ 2. Review in alphabetizing and classifying may be needed.

WARRINER'S: First Course, Ch. 21; Second Course, Ch. 24.

ENRICHMENT ASSIGNMENTS:

______ 1. Create a problem-solution competition. Teams of students prepare and trade research problems on a particular topic. The various teams then go to the library and use library skill to try to answer another team's questions.

______ 2. Find out what changes computers make for library systems by interviewing a librarian.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: 4.05-4.06/CTBS: Test 8

GRADE: 7-8
STRAND: Study and Location Skills
SKILL: Taking Tests

The student will develop and apply test-taking skills involving strategy, practice, sense of confidence, and basic knowledge of class material.

BASIC COMPETENCY: The test-taker

______ 1. prepares for a test adequately.

______ 2. reads test directions thoroughly.

______ 3. budgets time during a test.

______ 4. develops strategies for taking objective tests (true-false, multiple choice, matching, and fill in).

______ 5. develops strategies for taking essay tests.

MASTERY: The older and/or more able student

______ 6. outlines class notes.

______ 7. looks for tips on taking standardized tests including SAT.

______ 8. learns that constructive memorization involves a method of classifying information in a logical way, not simply the repetition of random facts.

______ 9. understands the implications of restrictive words in objective testing (all, none, every, only, etc.).

______ 10. knows the difference between long and short essay questions and is able to answer each appropriately.

______ 11. writes essay tests appropriate to his/her writing ability level.

EVALUATION: Teacher and/or student evaluation of worksheets and tests.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Incomplete sentences on essay questions: Work with student's writing and remediate sentence errors.

______ 2. Reading directions: Give appropriate remedial exercises on reading and following directions. (The Barnell Loft Specific Skills Series, "Following Directions," is excellent.)

ENRICHMENT ASSIGNMENTS:

______ 1. Make up fun worksheets on following directions and exchange papers with someone else in class to see how well the directions were written and how well they were followed.

______ 2. Read and discuss The A+ Guide to Taking Tests by Louise Colligan. (Scholastic Book Services, New York, 1982).

REVIEW, EXTEND, AND USE: 9,10,11,12

COMPETENCY/CTBS/SAT

GRADE: 7-8
STRAND: Study and Location Skills
SKILL: Taking Tests

SAMPLE ASSIGNMENT

INSTRUCTOR: Use the following worksheet to teach test taking skills. Provide more practice with oral and/or board work. Long essay questions are not included in this worksheet.

ANSWERING TEST QUESTIONS

I. Complete sentences: Many teachers require answers in complete sentences. Read the questions and answers below and check the ones which are answered in complete sentences.

1. What is the European historical period between A.D. 500 and A.D. 1500 called?

   ______The European historical period - The Middle Ages.
   ______The European period was called The Middle Ages.

2. When were the Arabs driven out of Jerusalem?

   ______The Arabs were driven out of Jerusalem in 1071.
   ______Were driven out of Jerusalem in 1071.

3. Who reconquered the Holy Land in 1291?

   ______The Moslems reconquered the Holy Land in 1291.
   ______In 1291 the Moslems reconquering Holy Land.

II. Restating the question: The best way to answer test questions which require complete sentences is to restate part of the question. See the example below.

Question: What was the greatest agricultural development in the Middle Ages?

Answer: The greatest agricultural development in the Middle Ages was the three-field system of crop rotation.

NOW YOU TRY IT (the answers are in parenthesis).

Question: What were the major results of the three-field rotation system? (More food production and an increased variety of foods.)

Answer: ______________________________

____

Question: When did Constantinople become the capital of the Roman Empire? (330)

Answer: ______________________________

____

Question: Who was the Italian merchant that wrote about his travels in Asia around 1271-95? (Marco Polo)

Answer: ______________________________

____

III. Understand the question: Be sure you understand a question before you answer it. You may have to read it more than once or ask the teacher to explain it. Also, look for the Key Question Words of Who? What? When? Where? Why? or How?

READ THE FOLLOWING SELECTION.

Marco Polo's stories made many Europeans want to know more about China and other lands. Traders began looking for a direct water route to the Far East. Vasco da Gama made his first voyage around the southern tip of Africa to India in 1498. Soon Portuguese merchant ships began arriving in China, followed by the Dutch, French, and English.

At first the Chinese restricted the traders to a few ports. The foreign traders were not allowed to mix with the Chinese people since the Chinese considered the Europeans uncivilized barbarians. The emperor's agents kept strict control over many goods, such as tea and silk. The Chinese did not really care about foreign trade, and for about 300 years succeeded in limiting it.

NOW ANSWER THE QUESTIONS BELOW. Remember--restate the question in your answer. Use complete sentences.

1. How did Marco Polo's stories influence many Europeans?

2. Who sought a direct water route to the Far East?

3. When did Vasco da Gama make his voyage?

4. Where did Vasco da Gama sail?

5. What did the Chinese think of the European traders?

GRADE 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Spelling Correctly

The student will practice correct spelling in his/her written work.

BASIC COMPETENCY: The writer

______ 1. determines the correct spelling of words misspelled in his/her own writing, lists them on a personal spelling demons form to be kept in the writing folder, and reviews them frequently.
______ 2. uses the dictionary as an aid to spelling.
______ 3. applies basic spelling rules (e.g., ie/ei, prefixes/suffixes, plurals of nouns, etc.).
______ 4. distinguishes homonyms and other frequently confused words.
______ 5. writes legibly as an aid to spelling accuracy.

MASTERY: The older and/or more able student

______ 6. spells by syllables.
______ 7. avoids mispronunciations that result in misspellings.
______ 8. proofreads written work for careless misspellings.

EVALUATION: Teacher evaluation of student writing, tests, and individualized remedial assignments.

POSSIBLE AREAS TO REMEDIATE:

______ 1. A systematic review of personal spelling demons: Students must be held accountable for repeated spelling errors.
______ 2. A concept of how the dictionary is used to check spelling.
______ 3. Listening-speaking skills which lead to correct pronunciation.
______ 4. Poor handwriting: Check the IMC for materials if necessary.

WARRINER'S: First Course, Ch. 24; Second Course, Ch. 26.

ENRICHMENT ASSIGNMENTS:

______ 1. A variety of high-interest games and activities (exploring sound and letter relationships, manipulating letters to form words, building words, and alphabetizing and using the dictionary) can be found in the NCTE booklet Learning to Spell, Ch. 2, pp. 15-34.
______ 2. Plan a spelling bee by challenging another English class that meets the same period.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: 1.01/CTBS: Test 3

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Capitalizing Correctly

The student will demonstrate an understanding of capitalization rules in his/her writing.

BASIC COMPETENCY: The writer

_____ 1. capitalizes the first word of a sentence.

_____ 2. capitalizes the pronoun I.

_____ 3. capitalizes proper nouns and proper adjectives.

_____ 4. knows which school subjects to capitalize.

_____ 5. knows the rules for capitalizing titles (people, family relationships, literary works).

_____ 6. applies the basic rules of capitalization to his/her own writing.

MASTERY: The older and/or more able student

_____ 7. uses his/her grammar test readily as a reference source in areas of capitalization.

_____ 8. proofreads and edits his/her written work and that of others for capitalization errors.

_____ 9. performs competently on standardized tests that require proofreading for errors in capitalization.

EVALUATION: Teacher evaluation of student writing and/or remedial exercises.

POSSIBLE AREAS TO REMEDIATE:

_____ 1. Rules which generally require more review then others:
—when to capitalize north, south, east, and west.
—when to capitalize family relationships (mother, etc.)
—never capitalize the seasons.
—which words in a literary title need to be capitalized.
—which school subjects are capitalized.
Discussion and examination of student's writings will aid in helping the student understand these rules.

_____ 2. Penmanship: Ask students to practice drawing letters so that capitals and lower case letters can be distinguished. Use an elementary penmanship book if much practice is required.

WARRINER'S: First Course: Chapter 10; Second Course: Chapter 12.

ENRICHMENT ASSIGNMENTS:

_____ 1. Prepare games and puzzles that use capitalization skills, or if your teacher has some games of this sort, challenge another person in your class to a game.

REVIEW, EXTEND, AND USE: 9,10,11,12

COMPETENCY: 1.05, 3:00,
Writing Sample/CTBS: Test 4

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Punctuating Correctly

The student will demonstrate an understanding of punctuation rules in his/her writing.

BASIC COMPETENCY: The writer will display a knowledge of the following types of punctuation in his/her writing:

______ 1. end punctuation;
______ 2. commas;
______ 3. colons;
______ 4. italics;
______ 5. quotation marks;
______ 6. apostrophes;
______ 7. hyphens.

MASTERY: The older and/or more able student

______ 8. uses his/her grammar text as a reference source in areas of punctuation.
______ 9. proofreads and edits his/her written work and that of others for punctuation errors.
______10. understands and uses the semicolon for more complex sentence structure.
______11. performs reasonably on standardized test questions that require proofreading for punctuation errors.

EVALUATION: Teacher evaluation of student writing and individualized remedial exercises.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Based on an individual record of punctuation errors, which is to be maintained in each student's writing folder, the teacher will identify problem areas and assign remedial exercises as needed.
______ 2. If a number of students are making similar punctuation errors, class time may be used to discuss sample errors from student writings. Diagnostic tests also will identify areas to review.

WARRINER'S: First Course: Chapter 11; Second Course: Chapter 13.

ENRICHMENT ASSIGNMENTS:

______ 1. Prepare games and puzzles dealing with punctuation rules for your classmates.
______ 2. Write, proofread, and edit a classroom newspaper or volunteer to proofread/edit an issue of the school newspaper.

REVIEW, EXTEND, AND USE: 9,10,11,12

COMPETENCY: 3.00, 1.03/
CTBS: Test 4

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Developing Standard Usage

The student will practice appropriate usage in formal writing.

BASIC COMPETENCY: The writer demonstrates an understanding of standard usage in the following areas:

______ 1. subject-verb agreement;

______ 2. modifiers (adjectives and adverbs);

______ 3. verb forms and tense;

______ 4. pronouns;

______ 5. prepositions [and conjunctions].

MASTERY: The older and/or more able student

______ 6. uses his/her grammar text as a reference source for resolving questions of usage.
______ 7. proofreads and edits his/her work and that of others for usage errors.
______ 8. finds his/her usage skills to be an aid to reading comprehension.

EVALUATION: Teacher evaluation of student writing and individualized remedial exercises.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Individual needs: Based on an individual record of usage errors which is to be maintained in each student's writing folder, the teacher will identify problem areas and assign remedial exercises as needed.
______ 2. Sensible review: If a number of students are making errors in a similar usage area, class time may be used to discuss sample errors from student writing and to review usage rules.

WARRINER'S: First Course, Ch. 6-9; Second Course, Ch. 8-11.

ENRICHMENT ASSIGNMENTS:

______ 1. Play teacher- and/or student-prepared games and puzzles dealing with common usage problems.
______ 2. Ads and commercials are commonly faulted with poor usage. Choose a magazine and see how true this assertion seems to be.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: 3.00/CTBS: Test 5

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Developing Standard Usage

SAMPLE ASSIGNMENT

INSTRUCTOR: When a student evidences a need for remediation in a particular usage area, he/she can be directed to applicable rules and exercises in Warriner's. A good follow-up exercise is a copyreading test which covers common errors in the particular skill area and gives the student proofreading practice. Below is a sample copyreading test on agreement.

ASSIGNMENT: The following is the first draft of a story written for a school newspaper, the Central News. Cross out each error in agreement, tense, and reference and write the correct form in the blank provided. There are ten mistakes. How many can you find?

STUDENT COUNCIL MANS CLEAN-UP CREWS

Last Thursday teams of student council members headed out to clean and paint walls and to pick up litter around the campus. Each team was responsible for a portion of the campus. Ann Martinez, president of the council, praise the dedicated team, two of whom worked on the athletic field where paper litter had been blown against the fence.

A competition for prizes provided by MacDougal's Hotdogs prodded the team members toward his goal. The team that finished first was led by Randy Noble, which was an inspirational leader. As each student was given his or her prize coupon, Randy patted them on the back, and then the team cheered for Randy. The principal, Mr. Moorehead, witnessed the awards and shakes the hand of each person.

The faculty team comes in last place. John Deere, the group's leader, sporting a paint-spattered hats, joked about the "Creaky Knees Crew."

A sampling of the student body shown that students like the cleaner campus. Penny Yee said, "I dropped my napkin, but I picked it right up and threw it away because the patio looks so nice." Richard Baker says he thinks that "paper and trash will just blow back in on the field, but it's nice for now."

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Understanding the Parts of Speech

The student will develop an understanding of the parts of speech to facilitate writing and reading improvement.

BASIC COMPETENCY: The student

______ 1. understands that a word functions as a part of speech only when it is actually used in a sentence, and the way it is used in a sentence ordinarily determines which part of speech it is.

______ 2. uses the basic knowledge of the parts of speech (noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection) to talk about and analyze his/her writing and the writing of peers.

______ 3. understands that nouns and verbs are the building blocks of subjects and predicates.

______ 4. makes better word choices for precision and clarity in writing.

______ 5. uses knowledge of parts of speech in word recognition and in reading comprehension.

MASTERY: The older and/or more able student

______ 6. proofreads written work for errors in parts of speech.

______ 7. uses a variety of conjunctions for more mature sentence structures.

EVALUATION: Teacher evaluation of student writing and individualized remedial exercises.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Abstract versus applied knowledge: "A real understanding of grammatical structure requires an ability for abstract thinking that many youngsters simply do not have before the age of eleven or twelve; therefore, children who honestly believe that they 'learned' the noun or the pronoun or the adjective in an earlier grade may really have done nothing but memorize a definition and a short list of examples." (Warriner's Teacher's Edition: First Course, page 58) Because of this condition the teacher should check the student's writing and/or give a diagnostic test.

______ 2. Misuse of parts of speech as evidenced in student writing: Go over writing samples on the board or on a transparency.

WARRINER's: First Course, Chapter 2, 3; Second Course, Chapter 2, 3.

ENRICHMENT ASSIGNMENTS:

______ 1. Revise one of your papers, emphasizing a particular part of speech, such as a descriptive composition using vivid adjectives.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: 3.00/CTBS: Test 5

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Learning Sentence Structure, Sense, and Variety

The student will demonstrate an understanding of correct sentence structure in his/her writing.

BASIC COMPETENCY: The writer

_____ 1. identifies the sentence kernel (subject/verb) and understands how other parts of the sentence (phrases, clauses, complements, etc.) are attached to the base.

_____ 2. recognizes and uses simple and compound sentences.

_____ 3. uses complete sentences consistently, avoiding fragments and run-ons.

_____ 4. transforms kernel sentences into a variety of longer, more complex structures. (See Strong, William, Sentence Combining, Phase I.)

MASTERY: The older and/or more able student

_____ 5. recognizes and uses complex and compound-complex sentences.

_____ 6. proofreads written work for sentence errors and suggests alternative ways (joining, disjoining, rewording) of expressing.

_____ 7. varies his/her sentences to avoid a monotonous, choppy, or rambling style.

_____ 8. transforms kernel sentences into longer, more complex sentences which follow definite patterns based on a model. (See Strong, Phase II.)

EVALUATION: Teacher evaluation of student writing, sentence combining activities, and individualized remedial activities.

POSSIBLE AREAS TO REMEDIATE:

_____ 1. A concept of sentence sense: Students whose work is frequently marred by fragments and/or run-ons should be given appropriate remedial exercises. Encourage reading one's own writing aloud.

_____ 2. A concept of style: Repeated sentence combining and small-group proofreading should encourage students to vary the construction and rhythm of their sentences.

WARRINER'S: First Course: Ch. 1,4,5,13,14; Second Course: Ch. 1,6,7,15,16.

ENRICHMENT ASSIGNMENTS:

_____ 1. See Strong, William, Sentence Combining and Paragraph Building for challenging ideas.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: 1.04, 3:00/CTBS: Test 4

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Using Conjunctions Meaningfully

The student will use conjunctions in his/her own writing to express the relationships between parts of sentences.

BASIC COMPETENCY: The writer

_____ 1. uses the coordinating conjunctions and, but, or accurately and effectively.
_____ 2. uses a comma accurately before a co-ordinating conjunction that connects two sentences.
_____ 3. uses the correlative conjunctions either...or, neither...nor, both...and, not only...but also accurately and effectively.
_____ 4. uses subordinating conjunctions including but not limited to because, if, as, though, before, after, while, when, since, than, and unless as thought and sentence complexity increase.

MASTERY: The older and/or more able student

_____ 5. uses his/her knowledge of conjunctions to increase reading comprehension.
_____ 6. looks for sentences he/she can combine with conjunctions when revising his/her papers.
_____ 7. edits errors in sentence "sense" or logic based on his/her understanding coordination and subordination.
_____ 8. applies his/her understanding to the "sentence completions" on the SAT test.
_____ 9. punctuates subordinate clauses, etc. accurately.

EVALUATION: Student writing should reveal increases in attempts to use conjunctions well in revisions. Exercises and objective tests can also be used for quick checks.

WARRINER'S: First Course, Chapters 3,14; Second Course; Chapter 3,5.

POSSIBLE AREAS TO REMEDIATE:

_____ 1. Attachment to simple sentences: Depending on age, the student may still have difficulty with abstract relationships. Choose a few sentence structures for the student to imitate. Use sentence combining. Allow experimentation in a safe writing environment.
_____ 2. Conjunctions meaningless: Have student use the dictionary to check the meaning of words.

ENRICHMENT ASSIGNMENTS:

_____ 1. Read a poem such as Andrew Marvell's "To His Coy Mistress," and underline the conjunctions. Explain how they add to the meaning of the poem.
_____ 2. Read several Petrarchan sonnets to look for "the turn" in mood in the 9th line (usually). Note how often the turn is signalled by a conjunction.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: 3.00/CTBS: Test 5/SAT

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Using Conjunctions Meaningfully

SAMPLE ASSIGNMENT

INSTRUCTOR: Below is a list of conjunctions that can be duplicated and handed out to students. Such a list is especially useful after students have learned to use the conjunctions during sentence combining. It becomes a reference for revision and should be kept in writing folders. While students are working with sentences through sentence combining, keep a list (on board or butcher paper) of conjunctions as they generate them.

ASSIGNMENT: Use the following list of conjunctions for reference when revising, remembering that it is the way a word is used in a sentence that dictates what part of speech it is. Generally, the words below are used as conjunctions.

CONJUNCTIONS FOR REFERENCE

A conjunction connects words or groups of words related in meaning: it may connect one group of words or several.

1. Coordinating conjunctions connect two words, phrases, or clauses of equal rank: and, but, or.
2. Correlative conjunctions also connect items of equal rank in balanced pairs: either...or; neither...nor; both...and; not only...but also.
3. Subordinating conjunctions connect two clauses of unequal rank:

whereupon whereas although	Along the same line Contrast
whether whereas	Affirmative alternation
only except that whereas	Negative alternation
for so that in order that since because as that why whereas inasmuch as	Reason, result, purpose, cause
than as...as so...as	Comparison
since when whenever while till until as long as as soon as before after	Time

where wherever whither whence	Place
if as if though although as though unless provided providing lest	Condition
notwithstanding the fact that while insofar as though	Concession

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing for Fluency

The student will write regularly for fluency in a journal, diary, and/or classroom folder and use it as a resource.

BASIC COMPETENCY: The writer

______ 1. responds to impromptu (focused or free) writing sessions, and keeps responses in a classroom folder/journal/diary.
______ 2. uses his/her folder/journal/diary writings as a source of preliminary writing or prewriting that he/she might wish to revise into a public essay.
______ 3. maintains a classroom record in a form devised by the teacher of his/her writing, revisions, responses, and evaluations.
______ 4. maintains a classroom record of areas for improvement or remediation as indicated in responses and teacher evaluations, including a list of his/her own "spelling demons."

MASTERY: The older and/or more able student:

______ 5. refers to impromptu writing folder without teacher prompting.

______ 6. assists his/her peers with writing using the folder as a resource.

______ 7. chooses to keep a private journal or diary at home.

______ 8. recognizes the usefulness of keeping a writing record.

______ 9. checks his/her folder (journal, etc.) out and returns it to the classroom responsibly.

EVALUATION: Teacher remarks on drafts as well as final copies underscore the importance of revision. A folder grade could be given at the end of each quarter based on completeness of record, use of writing, and improvement of writing.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Frozen writers: These students are characterized by their dawdling or intense concentration and their too few words for the time. Suggest that they write, "I can't think of anything to say," until they can write steadily.
______ 2. Topic too removed: Prewriting activity should use more concrete detail: a picture, a list of starter words, some stronger prompts.

ENRICHMENT ASSIGNMENTS:

______ 1. Check out and read published diaries or journals of famous people. Write an explanation of the purpose and person behind the writing.
______ 2. Complete a statistical analysis of the types and numbers of errors and the writing improvements among a group of volunteer peers.

REVIEW AND EXTEND: 9,10,11,12 COMPETENCY: 3.00

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing for Fluency

SAMPLE ASSIGNMENT

A FEW WORDS ABOUT IMPROMPTU WRITING

1. Impromptu writing is called "spontaneous" writing by James Moffett, "free" and "focused free" writing by Ken Macrorie. Others have called it "forced" or referred to it as journal, diary, or log writing.

2. Whatever such writing is called, the purpose is generally the development of fluency. The State framework defines fluency as "the facility writers have for using appropriate language and putting their thoughts on paper." For students lacking fluency, "writing...is a word-by-word struggle."

3. Frequent writing for all classroom purposes, timed writing without pressure of correctness, class notes, quick responses, prereading thoughts all contribute to fluency.

4. Impromptu writing serves several other classroom purposes: (1.) provides competency test practice; (2.) forms a storehouse of drafts that can be used for revisions; (3.) enriches other classroom activities such as reading, vocabulary, and discussion; (4.) provides a quiet, structured period of time during which students focus on a task and the teacher can take care of record keeping.

SUGGESTED STARTER TOPICS

Personal Experience Topics: These inventory stored experiences.

Say: "The topic is on the board—or make up your own topic." Help students get underway with some brainstorming or visualizing first.

1. Tell about a time you were afraid.
2. Tell about a pleasant experience.
3. Write about your favorite book person.
4. Write about your favorite historical person.
5. Tell about a teacher in your past.
6. What would you wish for if you had 3 wishes?
7. Describe the looks, smells, tastes of your favorite food.
8. Tell about a favorite place where you spend time.
9. Tell about a job you imagine yourself doing.
10. Tell about a courageous act you saw, read about, or heard about.

Prereading Topics: These bridge the gap between experiences and reading content.

1. From the title "The Necklace," guess three likely events in the story.
2. What do you think it might have been like to grow up during the Revolutionary War?
3. Tell anything you have learned previously about Greek myths or heroes.
4. What qualities does a good detective need to possess?
5. If you were put afloat in a small boat from a sinking ship, what would you do to ensure survival?

SAMPLE ASSIGNMENT

Pre-discussion Topics: Students will discuss more readily with a paper of ideas before them. Check the teacher's guide to the literature anthology for starters.

1. What are the advantages/disadvantages of using a journal form for author Daniel Keyes in "Flowers for Algernon?"

2. Which door do you think the princess chooses in "The Lady, or the Tiger?"? Explain your decision.

3. Why does Mr. Frank (The Diary of Anne Frank) invite the Van Daans to join them? What do you think of them? How do you think they will change the relationships?

4. What bond exists between Jody and Billy Buck ("The Gift")? What is the relationship between Jody and his father? Use evidence from the story to show why you say what you do.

5. Explain why Ulysses disguises himself as a beggar on his return to Ithaca and how it works out.

Available from NCTE: Dan Powell. What Can I Write About? 7000 Topics for High School Students. Urbana, 1981.

WRITING
FOLDER

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Developing a Paragraph

The student will write a paragraph in which all other sentences clearly support the topic sentence. He/She will practice paragraphs under time pressure and for careful revision.

BASIC COMPETENCY: The writer

______ 1. chooses a topic which can be developed in one paragraph.

______ 2. expresses the central idea of the paragraph in a topic sentence, which may appear anywhere within the paragraph although it most often appears at the beginning.

______ 3. develops the topic sentence into a unified paragraph where every sentence works toward a single goal.

______ 4. provides specific details (facts, examples, incidents, reasons) that support the topic sentence.

______ 5. organizes the details in a logical manner (e.g., chronological order, order of importance, order of location).

MASTERY: The older and/or more able student

______ 6. shows the relationship of one sentence to another with transitional expressions.

______ 7. concludes a long and complicated paragraph with a clincher sentence which restates the idea of the topic sentence, summarizes details in the paragraph, or does both.

______ 8. uses showing as well as telling to develop the topic.

______ 9. varies sentence structure within the paragraph.

EVALUATION: The paper can be evaluated by the teacher, the student's peers, or by another adult who understands the intent of the assignment and components of a good paragraph.

POSSIBLE AREAS TO REMEDIATE:

______ 1. A concept of topic sentence: Provide a topic sentence and a list of details appropriate for developing succeeding sentences. Practice writing topic sentences for otherwise complete paragraphs.

______ 2. A concept of unity: Give practice in finding sentences in paragraphs which do not develop the main idea.

______ 3. A concept of coherence: Give practice in arranging scrambled sentences into an orderly paragraph.

WARRINER'S: First Course, Ch. 17, Assignments 5-9 (Teacher's Manual, pp. 38-41); Second Course, Ch. 19, Assignments 4-10 (Teacher's Manual, pp. 39-43).

ENRICHMENT ASSIGNMENTS:

______ 1. Warriner's: First Course, see Teacher's Manual, pp. 23-26 and Second Course, see Teacher's Manual, pp. 22-25.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: 3.01/CTBS: Test 5

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Developing a Paragraph

SAMPLE ASSIGNMENT

INSTRUCTOR: The following prewriting activity will help students understand the function of the topic sentence and what is meant when they are asked to develop the topic in detail.

To begin, explain that a paragraph is a unit with a beginning, a middle, and an end. Remind students that the topic sentence is often the opening sentence and states the subject to be developed in detail in the paragraph. The topic sentence determines what can go into the paragraph, and no statement can go into the paragraph if it is not related to the topic sentence. Furthermore, the topic sentence must be limited enough to be completely developed in one paragraph.

Ask students to recall their favorite childhood toy. As they are thinking about their old toys, tell them that will be the topic for the paragraph. For each question you ask, the students are to reply in writing on their papers. Each answer or response should be one complete sentence.

- First question: "What was your favorite childhood toy?" It is important that this first sentence be clearly and correctly written, so take some time to circulate around the room to check responses.

Remind students to start the next sentence right after the first one without indenting or beginning a new line.

- Second question: "How would you describe the toy?" This is a good time to mention that specific details will make the writing interesting and unique.
- Third question: "Where or how did you get the toy and when?" Some students may have already given part of this information in the opening sentence, but it can be restated in a slightly different way.
- Fourth question: "Why was the toy so special to you?"
- Fifth question: "How did you feel when you played with this toy?"
- Sixth question: "How often or for how long did you play with it?"
- Seventh question: "What became of the toy?" This answer will serve as the concluding sentence.

Some students may find their sentence answers lead to a choppy style. You can review the use of transition words at this point as a way to improve style. Another way to improve style is to vary sentence structure.

The students should now have a meaningful and reasonably well-written model for future paragraphs. (Note: See the elementary Project Write approach to paragraph development. Assertion = topic sentence.)

ASSIGNMENT: Choose a favorite place which is special to you—a vacation spot, a secret hideout, your room, etc. Describe its most vivid sights, sounds, and smells. Tell why this place is particularly meaningful to you.

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Narrative

The student will narrate a personal experience in two or three paragraphs. He/She will practice narratives under time pressure and for careful revision.

BASIC COMPETENCY: The writer

______ 1. chooses an appropriate incident from his/her experience and for his/her intended audience.
______ 2. develops a plan based on chronological order.
______ 3. provides necessary descriptive detail without digressing.
______ 4. maintains a consistent point of view.

MASTERY: The older and/or more able writer

______ 5. understands and transmits a larger meaning such as a moral, a truth, or an insight.
______ 6. integrates dialogue, monologue, description, and figurative language effectively.
______ 7. attempts other types of order, such as flashback.
______ 8. transmits a sense of voice.
______ 9. engages the audience in the opening sentences.
______ 10. fictionalizes a narrative while maintaining the essential truth of human experience.

EVALUATION: The paper can be evaluated by the teacher, the student's peers, or by another trusted adult based on the rubric and the student's ability.

POSSIBLE AREAS TO REMEDIATE:

______ 1. A concept of chronological order: Provide exercises in reading chronological order. Pre-listing and numbering events will help as well.
______ 2. A concept of important details: Peer response groups can assist by asking basic questions about the narrative: Who? What? When? Where? How?

WARRINER'S: First Course, Ch. 16, Assignments 1, 2, and 4 (Teacher's Manual, pp. 36-38); Second Course, Ch. 18, Assignments 1-3 (Teacher's Manual, pp. 36-39).

ENRICHMENT ASSIGNMENTS:

______ 1. Narrate a series of incidents or experiences that seem related in a larger way or are connected in your mind by the same idea (James Moffett, Assignment #18).
______ 2. Create the voice of a fictional narrator and narrate a historical event that you know about.

REVIEW, EXTEND, AND USE: 9,10,11,12

COMPETENCY: 3.00

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Narrative

SAMPLE ASSIGNMENT

PREWRITING: Before making the assignment below, the teacher should use a prewriting activity such as this "mind walk": Ask the students to close their eyes and imagine themselves back in their elementary schools. They should see the building, imagine themselves walking down the hall, recall what they looked like at younger ages, remember special classrooms, smell the cafeteria food, remember the friends and teachers, etc. Draw out the visualization activity as long as you can hold the students' interest. As a second prewriting activity, ask students to draw a free hand map of their elementary schools for their own use. While they are drawing on paper, you might draw a map of your elementary school on the board.

ASSIGNMENT: Narrate an incident that happened to you or one that you witnessed in the school you attended. Draw an "X" on your map on the place where it happened. Try to recreate the incident in your mind. What happened first, second, third?

TEACHER MODEL: At this point, the teacher can volunteer an incident from his/her school experience, mark an "X" on her map on the board, and say: "Right here in the cafeteria, I fell down one day." Then he/she can write on the board the main details: (1.) I walked forward to put away my lunch tray; (2.) I slipped on food on the floor; (3.) my friends applauded because I did not drop my tray on the way down; and (4.) teachers and cafeteria workers crowded around me.

STUDENT PLAN: The students should write their incidents down in three to five statements as the teacher has done.

QUESTIONS: When the students have completed their plans, let them ask you questions about your incident and plan. Write their questions on the board and answer them. Let them see that in answering their questions, you are developing information to write your essay. Ask them to get into pairs or peer groups and ask each other questions. The questions and/or answers should be taken down on the plan as notes.

WRITING: Students can now be asked to write the incident out in narrative form from their notes. Ask them to keep in mind that their classmates will need to visualize the incident as well as the writer does so they will have to provide necessary description. Alternately, it would be possible to ask them to write rapidly first and then abstract the plan from the writing.

FOLLOW-UP: After the first draft writing, students can be asked to revise and edit for a public audience. At this point, the teacher will need to provide revision strategies appropriate to the ability of the student, helping him attain basic competency and pushing him/her as far as possible in developing mastery. Not all narrative writing practice need be revised or evaluated and students should be given the opportunity to write narratives under pressure and do quick editing on the page.

OTHER TOPICS:

a broken promise
a time I peeked
walking a dog
protecting someone
incident on a trip
a winning experience
being afraid
a shopping trip
a good lesson
a natural disaster
being homesick
earning money

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Description

The student will describe a character, setting, or object so as to communicate a specific picture or feeling in words.

BASIC COMPETENCY: The writer

______ 1. chooses familiar topic that he/she has observed closely.

______ 2. uses specific details, especially those which appeal to the senses, that help achieve his/her purpose.

______ 3. develops a plan which clearly relates the details to the whole picture.

MASTERY: The older and/or more able writer

______ 4. chooses his/her words precisely, at times referring to a thesaurus.

______ 5. integrates figurative language effectively.

______ 6. invests the description with a sense of mood.

______ 7. uses showing in place of direct statement to heighten the effect of the description.

______ 8. clarifies his/her plan and the location of details with transitional words and expressions.

______ 9. includes descriptive detail in poetic, narrative, and expository writing.

EVALUATION: The paper can be evaluated by the teacher, the student's peers, or by another adult who understands the basics of descriptive writing.

POSSIBLE AREAS TO REMEDIATE:

______ 1. A concept of specific detail: Practice describing abstract concepts (qualities, feelings, ideas) with concrete words (things you can see, hear, touch, smell, or taste). Practice using figurative language, showing v. telling, and making specific word choices. Peer response groups can assist the writer in the selection of appropriate details.

______ 2. Prewriting: Use brainstorming to get class started. Assist the student in choosing a topic, observing it, and taking notes which will later be used as the basis for his/her writing.

______ 3. A concept of space relationship to organize detail: Use models and prelisting to drill spatial order. Practice using transitional words and expressions.

WARRINER'S: First Course, Ch. 16, Assignment 3 (Teacher's Manual, pp. 37-38); Second Course, Ch. 18.

ENRICHMENT ASSIGNMENTS:

______ 1. Write a character sketch. See Warriner's Teacher's Manual, p. 27.

REVIEW, EXTEND, AND USE: 9,10,11,12

COMPETENCY: 3.00

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Friendly Letter

The student will write a friendly letter.

BASIC COMPETENCY: The writer

______ 1. follows accepted punctuation rules in a friendly letter (capitalization and commas).
______ 2. recognizes and writes all parts of a friendly letter (heading, salutation, body, closing, signature).
______ 3. recognizes that it is a good idea to jot down a list of items he/she wants to include in the letter before writing it.
______ 4. writes letters neatly.
______ 5. knows the proper way to address an envelope.

MASTERY: The older and/or more able writer

______ 6. writes clear, interesting letters.
______ 7. understands that letters written with wit and imagination can be as interesting and entertaining as other forms of writing.
______ 8. knows the proper way to fold a letter.
______ 9. uses his grammar text as a reference source for writing letters.
______10. chooses to write essays in fictional letter mode occasionally.

EVALUATION: The teacher or student's peers can evaluate the letters based on acceptable form, context, mechanics, etc.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Punctuation: Many students need review on commas following the salutation and closing.
______ 2. Capitalization: Many students need reviewing on the rule that only the first word of the closing is capitalized.
______ 3. Penmanship: Encourage students to use their best penmanship.

WARRINER'S: First Course, Chapter 20; Second Course, Chapter 22

ENRICHMENT ASSIGNMENTS:

______ 1. Write regularly to a pen pal, either local or foreign.
______ 2. Write social notes (thank-you, etc.).

REVIEW, EXTEND, AND USE: 9 COMPETENCY: 1.03, 3.02/CTBS: Test 4

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Friendly Letter

SAMPLE ASSIGNMENT

INSTRUCTOR: Use the following worksheet to teach the friendly letter.

FRIENDLY LETTER

Parts of a friendly letter: There are five parts to a friendly letter: Heading, Salutation, Body, Closing, and Signature.

Sample Letter:

39600 Logan Drive
Fremont, California 94538 ←Heading
October 16, 1983

Salutation——→ Dear Milly,

Body ——→ I'm so happy to hear that you're moving back to Fremont next year. We sure have missed you! I've told the whole gang and we're planning a big party for you as soon as you arrive. Do you remember Joe Lincoln who used to sit behind you in English class? He wants your address. Write soon and tell me what you're doing. Take care.

Your friend, ←—— Closing
Sarah ←—— Signature

QUESTIONS:

1. What punctuation follows the salutation?
2. What part of the letter includes the address of the person writing the letter?
3. Where do the commas go in the heading?
4. What punctuation follows the closing?
5. Which word is capitalized in the closing? Why?

ASSIGNMENT #1: Congratulations! You have just won a contest to spend a day with your favorite movie, T.V., or recording star doing whatever you would like to do. Write a letter in which you tell the star where you would like to go and what you would like to do. Be sure you mention how much you're looking forward to the day. Remember—it's always nice to impress someone with your intelligence so be sure you use the correct form, good handwriting, correct capitalization, and correct punctuation.

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Business Letter

The student will write a business letter.

BASIC COMPETENCY: The writer

______ 1. follows the accepted punctuation rules of a business letter.

______ 2. recognizes and writes all parts of a business letter: heading, inside address, salutation, body, closing, signature.

______ 3. folds a business letter correctly.

______ 4. addresses an envelope correctly.

______ 5. recognizes that a business letter must be clear, courteous, and brief.

______ 6. grasps the difference between a friendly letter and a business letter (form and purpose).

MASTERY: The older and/or more able writer

______ 7. uses the grammar book as a reference when writing business letters.

______ 8. uses the business form whenever the need arises.

______ 9. knows how to order and/or request material or information.

______10. writes a letter of opinion, such as a letter to the editor.

EVALUATION: The teacher or student peers can evaluate the letter based on acceptable form, context, mechanics, etc.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor mastery of acceptable form and/or mechanics: See Warriner's for additional remedial exercises and/or work individually with student.

______ 2. Penmanship: Encourage students to practice using best penmanship.

______ 3. Incomplete information: Some students are not specific enough in their references to items they are requesting or ordering. Model letters help students recognize what type of information is needed. Peer group response will help, also.

WARRINER'S: First Course, Chapter 20; Second Course, Chapter 22

ENRICHMENT ASSIGNMENTS:

______ 1. Write a letter of complaint to the school principal about a campus issue that concerns you.

______ 2. Take an issue from current events and write your opinion on the issue. Send the best letters to the newspaper.

REVIEW, EXTEND, AND USE: 9,12

COMPETENCY: 1.03/CTBS: Test 4

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Business Letter

SAMPLE ASSIGNMENT

INSTRUCTOR: Use the following worksheet to teach the business letter.

BUSINESS LETTER

Parts of a Business Letter: The six parts of a business letter are: Heading, Inside Address, Salutation, Body, Closing, and Signature.

SAMPLE LETTER:

39600 Logan Drive
Fremont, California 94538 ← Heading
November 1, 1983

Inside Address → Mr. Joseph Tully
Posters, Inc.
245 First Street
New York City, N. Y. 10037

Salutation → Mr. Joseph Tully:

Body → I ordered a poster from your company entitled "Speak of the Devil" with a picture of Ozzy Osbourne on October 4, 1983. Yesterday, instead of receiving the poster of Ozzy Osbourne, I received a poster of Mr. Rogers in his "friendly neighborhood." I am, therefore, returning this poster to you in hopes that you will straighten out the order and send me the correct poster. Thank you for your time and effort.

Very truly yours, ← Closing

Greg Christy
Greg Christy ← Signature

QUESTIONS:

1. How is this letter different from the friendly letter?
2. What part of the letter includes the address of the person writing it?
3. What does the inside address in a business letter include?
4. If your business letter is not addressed to a particular person, what words do you use in the salutation?
5. What punctuation mark follows the salutation in a business letter?
6. What punctuation mark follows the salutation in a friendly letter?
7. Which words are capitalized in the closing?

ASSIGNMENT #2: Choose one of the items below and write a business letter. Be sure you use the correct form, good handwriting, correct capitalization, and correct punctuation.

1. You are having mechanical difficulties with your new Atari cartridge. Write a letter explaining the cartridge's malfunction and ask what you can do about it. Write to Atari Inc., 1265 Borregas Avenue, Sunnyvale, California 94040.

2. You are having a big punk rock party next month and you need to order some special effects items, such as, 12 stuffed bats, spiked collars, strobe lights, shavers for mohawks, cheese dips in toothpaste tubes, and flies and cockroaches in plastic ice cubes. Write to Punk Party Paraphernalia, 54 Rock Lane, New York, N. Y. 10037.

3. You have been billed incorrectly by P.G.& E. Your bill normally runs $80 - $100 per month, but this month you received a bill for $146,358.99. You assume that this was a computer error, but you don't know for sure. Write a letter explaining what has happened, and ask them to send you an explanation of the bill. Write to Pacific Gas and Electric, P. O. Box 52001, San Francisco, California 94153.

4. Your pet anaconda has recently been escaping from his cage and leaving the house. Yesterday he escaped and ate the neighbor's $400.00 bird. Needless to say, the neighbor was very upset. Write a business letter to your lawyer explaining the situation and give any important information which might aid in your defense. Write to John Brag, Brag and Brag, Inc., 456 Boast Lane, Jensen Beach, Florida 54789.

5. You gave yourself a permanent and the solution dissolved most of your hair. Write a letter explaining the situation and ask what to do. Write to Frizzies, 85320 Locks Lane, San Jose, California 94567.

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing in the Expository Mode

The student will develop a topic in three or four paragraphs by giving carefully organized information appropriate to his/her purpose (reporting, explaining, informing, convincing, etc.).

BASIC COMPETENCY: The writer

______ 1. chooses a topic from his/her everyday experiences and interests, which is appropriate for his/her intended audience.
______ 2. states the topic (assertion, thesis) in the first paragraph.
______ 3. develops a plan (possibly an outline) which presents the information clearly and logically without digressing.
______ 4. gives specific information to develop the topic.
______ 5. conveys a clear sense of purpose.
______ 6. brings his/her composition to a definite end or conclusion.

MASTERY: The older and/or more able writer

______ 7. employs transitional words and expressions in developing the topic.
______ 8. transmits a sense of voice.
______ 9. integrates description and narration to illustrate or support his/her ideas.
______10. uses research sources to gather information about the topic.

EVALUATION: The paper can be evaluated by the teacher, the student's peers, or by another adult who understands the assignment and the principles of exposition.

POSSIBLE AREAS TO REMEDIATE:

______ 1. A concept of unity: Peer response groups can assist the writer in deleting details which are irrelevant to the topic.
______ 2. A concept of clear and logical organization: Peer response groups and modeling can help.

WARRINER'S: First Course, Ch. 18-19, Assignments 10-12 (Teacher's Manual, pp. 41-43); Second Course, Ch. 19, Assignments 11-12 (Teacher's Manual, pp. 43-44).

ENRICHMENT ASSIGNMENTS:

______ 1. Write a report based on reference sources, observation, and/or interviews.
______ 2. See essay assignments in Warriner's: First Course, (Teacher's Manual, pp. 26-27); Second Course, pp. 25-26.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: Writing 2/CTBS: Test 5

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing Summaries and Reports

The student will write summaries or reports of longer reading passages.

BASIC COMPETENCY: The writer

______ 1. chooses a subject of interest based on available materials.

______ 2. selects the essential facts in a reading.

______ 3. expresses these facts in his/her own words.

______ 4. takes notes from reference sources in his/her own words.

MASTERY: The older and/or more able student

______ 5. arranges notes taken from reference sources into a working plan for an oral or written report.

______ 6. compiles researched data into recommended courses of action.

______ 7. evaluates the usefulness and quality of sources.

______ 8. keeps an accurate bibliography of resources.

EVALUATION: The paper can be evaluated by the teacher, the student's peers, or by another adult who understands the nature and goals of the assignment.

POSSIBLE AREAS TO REMEDIATE:

______ 1. A concept of reading for main ideas: Give practice exercises from reading and/or literature books which require the student to distinguish between main and subordinate ideas.

______ 2. A concept of plagiarism and its seriousness.

WARRINER'S: First Course, Ch. 19; Second Course, Ch. 21, Assignment 13 (Teacher's Manual, pp. 44-45).

ENRICHMENT ASSIGNMENTS:

______ 1. Complete a research paper using resource materials to gather information and take notes on a topic, organize the information, and write a report. See Warriner's: First Course, Assignment 13 (Teacher's Manual, pp. 43-44); Second Course, Assignment 14 (Teacher's Manual, pp. 44-45).

______ 2. Write a book report which briefly summarizes what the book is about and gives specific reasons detailing your reaction to the book.

REVIEW, EXTEND, AND USE: 9,10,11,12

COMPETENCY/CTBS/SAT

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing in the Poetic Mode

The student will write poetry.

BASIC COMPETENCY: The poet

______ 1. expresses ideas compactly through words and images in a poetic form.
______ 2. develops awareness of the disciplines of the poetic form.
______ 3. develops techniques for using sound, rhythm, and/or rhyme.
______ 4. increases his/her appreciation and understanding of poetry by writing it.
______ 5. experiments with different forms of poetry, such as, haiku, cinquains, blank verse, free verse, shape poems, and/or limericks.
______ 6. uses figurative language and/or images.

MASTERY: The older and/or more able student

______ 7. adapts easily to the poetic form.
______ 8. understands and uses (if desired) assonance, alliteration, and onomatopoeia.
______ 9. writes many different types of poems.
______10. models poetry writing from study of poetry as literature.

EVALUATION: The poems can be evaluated by the teacher, the student's peers, or an adult who understands the elements of a poem and the intent of the assignment.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Lack of experience: Reading poetry aloud and modeling the poetry writing helps bridge the experience gap. Also, beginning with a simple form, such as cinquain, builds the student's self confidence.
______ 2. Figurative language and images: Students can review these through additional worksheets and modeling.
______ 3. False conception about rhyme: Read several examples of poems which do not rhyme and point out other poetic qualities.

ENRICHMENT ASSIGNMENTS:

______ 1. Have a class poetry reading for those who want to share their poems. If there is a daily or weekly newspaper in your community, send your best poetry to the editor for possible publication.
______ 2. Read selections from Edgar Allan Poe, T. S. Eliot, or Dylan Thomas and assess their brilliant use of sounds. Write poems in which you use assonance, alliteration, and/or onomatopoeia.

REVIEW, EXTEND, AND USE: 9,10,11,12

CTBS: Test 2

GRADE: 7-8
STRAND: Composition, Grammar, and Usage
SKILL: Writing in the Poetic Mode

SAMPLE ASSIGNMENT

INSTRUCTOR: The Japanese cinquain is one of the easiest poetic forms to write, and it is especially good for students who have had little experience in writing poetry. Discuss the cinquain with the students by showing them examples and the pattern on the board. Students especially enjoy making their own if you first let the boys write one about the girls, and then switch and let the girls write one about the boys. Do this as a group and write them on the board. If additional modeling is needed, students also enjoy doing one about teachers. When students have learned how to write the cinquain, ask them to write three, one of which must be on some aspect of nature.

JAPANESE POETRY - CINQUAINS

A cinquain is a kind of dwarf poetry. The verse form was used by Adelaide Crapsey in 1914, during the last year of her life. She was an American poet and teacher. She taught history and literature at Kempner Hall, Kenosha, Wisconsin, then at Miss Lowe's Preparatory School in Stanford, Connecticut, and finally at Smith College. Her brief word etchings are similar to Japanese tanka and haiku, with which Miss Crapsey was probably familiar.

Pattern of a Cinquain:

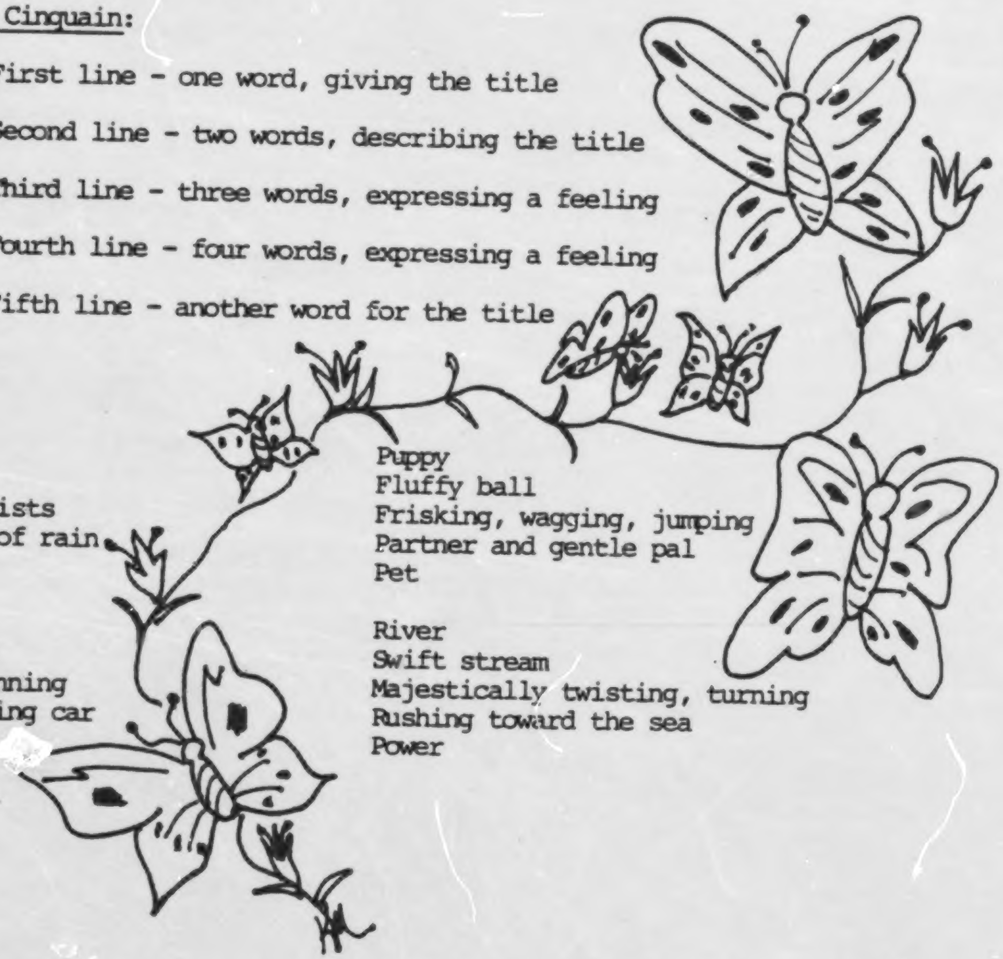
First line - one word, giving the title

Second line - two words, describing the title

Third line - three words, expressing a feeling

Fourth line - four words, expressing a feeling

Fifth line - another word for the title



Examples:

Clouds
Earth's roof
Moving gray mists
Gentle drops of rain
Overcast

Butterflies
Delicate hues
Soft wings fanning
A fairy's flying car
Monarch

Puppy
Fluffy ball
Frisking, wagging, jumping
Partner and gentle pal
Pet

River
Swift stream
Majestically twisting, turning
Rushing toward the sea
Power

GRADE: 7-8
STRAND: Speaking, Listening, and Performing
SKILL: Interpreting Orally

The student will frequently read aloud from literary selections, considering the author's use of language and meaning in order to stress appropriate words and to adjust the pitch, volume, and tone of voice to best further the author's purpose.

BASIC COMPETENCY: The speaker

______ 1. makes readings lively and animated.

______ 2. uses posture, body action, and facial expression to enhance his/her oral presentation.

______ 3. reads poetry so that the lines make sense, pausing as needed within and at the end of lines.

______ 4. reads narrative, descriptive, and expository passages, considering the feeling and meaning of the passage.

MASTERY: The older and/or more able student

______ 5. analyzes the author's use of language and choice of words and adjusts his/her tone of voice, volume, pitch, and tempo accordingly.

______ 6. identifies and stresses the climax of a passage.

EVALUATION: Teacher and/or peer evaluation of student reading based on a predetermined checklist of criteria for effective reading of the particular type of literature.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Shyness: It will be less threatening to students to read before small groups at first. Choral reading is also an effective way to involve students who are reluctant to perform individually.

ENRICHMENT ASSIGNMENTS:

______ 1. Plan in your group to prepare and present choral readings of poetry.

______ 2. Plan a reader's theater presentation. Students select literary passages or works and stage them aloud for the class, using sound effects, music, costumes, and props to add to the effectiveness of the presentation.

______ 3. Produce and present a taped radio play based on a play from class or one you find in the library. You might also write a script based on a short story or personal experience.

REVIEW, EXTEND, AND USE: 9,10,11,12

GRADE: 7-8
STRAND: Speaking, Listening, and Performing
SKILL: Dramatizing

Students will engage in dramatic activities in a way that minimizes self-consciousness and provides an atmosphere of acceptance.

BASIC COMPETENCY: The speaker/actor

______ 1. develops self-confidence through dramatic performance.

______ 2. pantomimes simple everyday activities (e.g., eating spaghetti).

______ 3. improvises with words or sounds and actions a dramatic situation, making up appropriate dialogue and expanding the situation.

______ 4. promotes a spirit of cooperation while planning and enacting group pantomimes, improvisations, and skits.

______ 5. uses verbal and non-verbal language for creative self-expression.

MASTERY: The older and/or more able student

______ 6. pantomimes and improvises situations that require imaginative thinking (e.g., chasing an escaped canary).

______ 7. enacts a complete story, poem, or dramatic script.

EVALUATION: Teacher and/or peer (audience) evaluation of dramatizations based on a predetermined checklist of criteria. For example: How effective was the actor's body movement? Tone of voice? Facial expressions? Did actions and words effectively blend together? Was the acting convincing--did it seem real?

POSSIBLE AREAS TO REMEDIATE:

______ 1. Shyness: Warm-up sessions which focus on loosening-up rather than acting should help students to move and talk freely. For example, games such as Simon Says and charades are often helpful for initiating body movement. Imitating types of characters (a little child, Santa Claus, a witch, etc.) is a good way to stimulate verbal activity.

______ 2. Additional practice: See Viola Spolin. Improvisation for the Theater (Northwestern University Press, 1967).

ENRICHMENT ASSIGNMENTS:

______ 1. Create original material for dramatization and produce a play or film for an audience with a group of your peers.

______ 2. Role play parts in problem-solving situations (e.g., a teenage girl brings home a boyfriend whom her parents dislike).

______ 3. Plan a puppet show with friends, divide the tasks, and present to class.

REVIEW, EXTEND, AND USE: 9,10,11,12

GRADE: 7-8
STRAND: Speaking, Listening, and Performing
SKILL: Participating in Large and Small Group Discussions

Students will frequently participate in non-directive discussions where the goal is problem solving, product producing, and/or student writing response and editing.

BASIC COMPETENCY: The speaker

______ 1. shows concern for everyone in the group.

______ 2. contributes actively to the discussion.

______ 3. listens to other group members.

______ 4. sticks to the subject.

______ 5. respects other group members' opinions.

MASTERY: The older and/or more able student

______ 6. leads student-oriented discussions.

______ 7. encourages other points of view.

______ 8. initiates discussion.

______ 9. helps to keep discussion orderly.

______10. gives objective reasons to support opinions.

______11. draws in weaker or shyer group members.

EVALUATION: Teacher and/or peer group evaluation of negative and positive influences on the group process asking questions based on traits listed above.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Shyness: Make sure provision is made for all group members to become acquainted and comfortable with one another.
______ 2. A concept of the skills needed for productive discussion (organizing, listening, summarizing, responding, evaluating, etc.): These skills and possible pitfalls should be discussed in a teacher-directed large group before small-group work begins. Various games and activities can give practice in the separate skill areas. (See Stanford, Gene and Barbara Dodds, Learning Discussion Skills Through Games, Citation Press, New York, 1969.)

ENRICHMENT ASSIGNMENTS:

______ 1. Discuss and plan literature presentations in small groups.

______ 2. Invite parents or other adults to participate in discussions of interest.

REVIEW, EXTEND, AND USE: 9,10,11,12 COMPETENCY: 3.00/CTBS: Test 5

GRADE: 7-8
STRAND: Listening, Speaking, and Performing
SKILL: Participating in Large and Small Group Discussions

PEER GROUP WRITING RESPONSE: BEGINNINGS

INSTRUCTOR: Divide class into groups of 3 to 5. You can assign groups or allow students to self-select. Put the following responses on the board or hand out to students, and read through them, discussing their uses and meanings. Have students add on to the list.

ASSIGNMENT: Each person in the group should read his or her paper while the others LISTEN CAREFULLY. Eventually, the group may choose to make other arrangements, such as reading more closely in twos, but at first stay with the above procedure. After the reader is finished, ask questions or make suggestions using the suggestions below for models.

THE NUMBER ONE AND ONLY REAL RULE: A PAPER IS NOT WRONG; IT IS UNFINISHED.

Suggestions for responders:

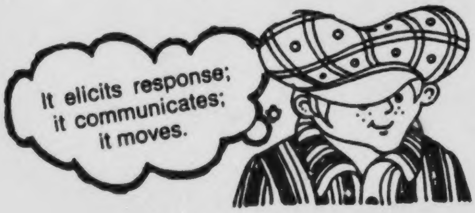
What is the main point that you are making?
Is your main point that ____________________?
Where do you say what your main point is (thesis statement)?
Should you explain why or how you arrived at this conclusion?
It is not clear to me when you say ____________________.
I like your introduction because ____________________.
You seem to have enough support for what you are saying.
I know a really good example of that. It's where ____________.
Did you mean to use second-person in this passage?
I like your choice of verbs when you say ____________________.
When you say ________________, you are telling and not showing.
Maybe you should add on ____________________.

Suggestions for writers:

Advice is advice. You do not have to take it, but you should consider everything each person has to say. Make marginal notes.

If the group fails to give you the feedback you need, then you ask questions such as: Is it clear to you what my meaning is when I say ______________? Or, I had a little trouble getting this idea down on paper. Is this the best way to go?

Don't get angry, frustrated, or hurt.



GRADE: 7-8
STRAND: Speaking, Listening, and Performing
SKILL: Delivering a Formal Speech

The student will deliver a short formal speech (e.g., demonstration, persuasion, etc.) to an audience.

BASIC COMPETENCY: The speaker

______ 1. selects and limits a topic and purpose for a speech for his/her intended audience.

______ 2. organizes his/her topic so that the speech has a clear beginning and end, and makes a smooth transition between the two.

______ 3. looks into the faces of all members of the audience.

______ 4. projects a sense of relaxation and confidence.

______ 5. speaks loudly enough so that he/she can be heard throughout the room.

______ 6. speaks slowly enough so that the audience can understand his/her words.

MASTERY: The older and/or more able student

______ 7. prepares note cards and/or an outline for longer speeches.

______ 8. uses pauses, posture, facial expressions, and gestures to accent important aspects of his/her speech.

EVALUATION: Teacher and/or peer (audience) evaluation based on a predetermined checklist of criteria such as the one above.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Shyness: Previous speaking experience (see group discussion, dramatization, and oral interpretation) should be helpful. Students should also be encouraged to practice their speeches into a tape recorder, at home, and in small groups before making a presentation to a large audience.

______ 2. A concept of clear, logical organization: Student composition work will also emphasize this skill. Tapes of well-planned speeches can also provide models for discussion.

ENRICHMENT ASSIGNMENTS:

______ 1. Practice impromptu speeches. Students receive a card with two or three topics on it and are given five minutes to prepare a short speech.

______ 2. Enter your speech in a speech contest or participate in the planning of a school speech contest.

REVIEW, EXTEND, AND USE: 9,10,11,12

GRADE: 7-8
STRAND: Speaking, Listening, and Performing
SKILL: Delivering a Formal Speech

SAMPLE ASSIGNMENT

INSTRUCTOR: Give students opportunities to speak from their seats to the class before getting them up before the room, unless you know the students to be experienced. Treat the speech occasions as opportunities for students to speak rather than as opportunities to learn "speech types," though more able students might take on speech giving in a more academic fashion (studying types, etc.).

Some speech ideas:

1. Demonstration speech. Prepare a speech in which you show how to do something. Props and visual aids may be used. Your speech must not be memorized.

2. Information speech. Prepare a speech which is designed to inform the audience about something. Props and visual aids may be used. Your speech must not be memorized.

3. Persuasion speech. Prepare a speech in which you try to persuade your audience to do, think, or react to something. Props and visual aids may be used. Your speech must not be memorized.

4. Book review. Select a book which you have read. Select a theme which runs through the book. Write an introduction to the book and the theme which you memorize. Then read portions of the book which illustrate the theme. Tie all portions of the book together with appropriate transitions.

Topics:

Personalities of interest
Hobbies, games, sports
Objects, projects, technologies
Family, personal experiences
Suggestions for school changes
Current news topics
Local issues, events, activities
Books

Remember that the writing folder may contain starting ideas for speeches. Ask students to keep notes and plans for their speeches in their folders after their speeches. They could become the basis of an essay later.

GRADE: 7-8
STRAND: Literature and Other Media
SKILL: Reading Journals, Diaries, and/or Chronicles

The student will recognize characteristics of journals, diaries, and/or chronicles based on readings chosen by the teacher.

BASIC COMPETENCY: The reader

______ 1. recognizes journals, diaries, and chronicles as personal records in chronological order.
______ 2. understands that though journal and diary imply a daily record, there may not be daily entries.
______ 3. knows that a writer may not only record events, but impressions, feelings, analyses, and attitudes as well.
______ 4. distinguishes between an actual journal, diary, or chronicle and a literary (imagined) one.

MASTERY: The older and/or more able reader

______ 5. detects the writer's voice.

______ 6. recognizes when a letter sequence (real or imagined) becomes, in effect, a journal, diary, or chronicle.
______ 7. understands how professional writers use a journal for recording, thinking, and prewriting.
______ 8. keeps a journal, diary, and/or chronicle of special periods in his/her life (vacation, summer romance, reading, sports activities, family changes).
______ 9. recognizes the value of people's journals, diaries, and letters as artifacts for historians who study and write about the past.
______10. chooses to write occasionally in a fictional diary, journal, or chronicle.

EVALUATION: Teacher and/or peers can evaluate response essays, teacher-devised tests, or student performances based on readings.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor reading ability: Teacher or more able students can read aloud.
______ 2. Poor visualization: If the diary or journal is from another historical era or different culture, help students "see" what everyday life may have been for that person through the writings.

ENRICHMENT ASSIGNMENTS:

______ 1. Choose a historical period and read several diaries, journals, and chronicles from people who lived through the time. Examples: Westward Movement, Civil War, Early Colonial Period.
______ 2. Commit yourself to a two-week journal that focuses on a particular topic: people around school; thoughts as you read through a book or books; behavior of an animal; or a laboratory experiment.

REVIEW, EXTEND, AND USE: 9,10,11,12 CTBS: Tests 2,10/SAT/AP

GRADE: 7-8
STRAND: Literature and Other Media
SKILL: Reading Journals, Diaries, and/or Chronicles

SAMPLE ASSIGNMENT

INSTRUCTOR: The best teaching activity for this skill would be based on readings in literature anthologies such as The Diary of Anne Frank and "Flowers for Algernon." The one suggested here can supplement or be used where anthologized readings are not available. The following activity as it is described would work better with good readers, but other students can have this experience if you do a little footwork:

1. Select some passages from journals, diaries, or chronicles from historical periods that you know they have studied. Review what they know and then read and explain several journal entries. Some good choices are diaries and journals of George Washington, John Adams, William Bradford, Samuel Seward from Colonial/Revolutionary Era, and Lewis and Clark and other diaries of the Westward Movement.

2. Another activity would be to duplicate passages and have students hypothesize about the writers and the dates based on what they read.

3. Still another activity would be to describe a person and situation based on a journal or diary entry that you have and ask students to write an imaginary journal or diary entry. Then read the actual entry. Two very readable and interesting excerpts are from the diaries of Maria Mitchell (1818-1889), who became an astronomer when it was not a profession for females and Mary Ann Loughborough (1836-1887), the wife of a Confederate officer, who followed her husband around from battlefield to battlefield. These are excerpted in Growing Up Female in America: Ten Lives, edited by Eve Merriam.

OUTSIDE JOURNAL/DIARY/CHRONICLE ASSIGNMENT

1. Find a journal, diary, or chronicle that interests you. If you have an actual family diary from the past that would be the best choice. (Be sure to make satisfactory plans with your parents to use family documents.) The attached list may help also.

2. Scan the entire work if you have a complete diary, journal, etc. and focus your serious attention on a reasonable segment of it. If you find only excerpts, your attention will be focused. If you choose one of the starred items, read the entire work.

3. Plan an oral report based on your journal, diary, chronicle. Report as the person: "I am Mary Shelley, best known for my novel Frankenstein." Then report on lifestyle, events, other people, and places that came up in the passage you read. If you read a fictional diary or journal, explain why the author may have chosen the form and what its advantages were.

4. Be prepared in class on your assigned day to report, which is
______________________________.

JOURNALS, DIARIES, AND CHRONICLES (REAL AND IMAGINED)

JOURNALS AND DIARIES:

The Diaries of George Washington 1748 - 1799 (edited by John Fitzpatrick, Houghton Mifflin, 1925).

The Journals of Lewis and Clark (edited by Bernard de Voto, Houghton Mifflin, 1953).

Diary of America (edited by Josef and Dorothy Berger, Simon and Schuster, 1957).

Small Voices (edited by Josef and Dorothy Berger, Paul Ericksson, Inc., 1966).

The Journal and Major Essays of John Woolman (edited by Phillips P. Moulton, Oxford, 1971).

The Papers of Thomas Jefferson (Princeton University Press, 1950).

The Diary and Autobiography of John Adams (Harvard, 1961).

Samuel Sewell's Diary (Putman, 1967).

A Lady's Life in the Rocky Mountains by Isabella Bird (University of Oklahoma Press, 1960).

Hiroshima Diary by Michihiko Hachiya (Chapel Hill, 1955).

Walden and Other Writings by H. D. Thoreau (Modern Library, 1937).

Growing Up Female in America: Ten Lives (edited by Eve Merriam, Dell, 1971).

Myself: Diary of Sylvia Ashton-Warner (International Famous Agency, 1967).

Mary Shelley's Diary (edited by Frederick L. Jones, University of Oklahoma Press, 1947).

Diary of Anais Nin (Harcourt Brace, 1967, 1969).

By a Woman Writt (edited by Joan Gouliaros, Penguin, 1974).

Boswell's London Journal, 1762-1763 (edited by Frederick A. Pottle, McGraw-Hill, 1950).

Diary of Samuel Pepys (edited by Henry B. Wheatley, Random House).

To Be Young, Black and Gifted by Lorraine Hansberry

The Diary of Nina Kosterina (translated by Mirra Ginsbery, Crown, 1968).

One Man's Wilderness: An Alaskan Odyssey by Richard Proenneke (Alaska Northwest, 1973).

The Old Wilderness Road: An American Journey by William O. Steele (Harcourt, Brace, Jovanovich, 1968).

War as I Knew It: George S. Patton's Personal Diary from July, 1942 to December, 1945 (Bantam, 1980).

*Anne Frank: The Diary of a Young Girl by Otto Frank (Doubleday, 1952).

*Diary of a Disaster by Jimmie Huglin (Houghton Mifflin, 1974).

Staying Alive by Maurice and Maralyn Bailey (David McKay Company).

FICTIONAL DIARIES AND JOURNALS:

*Diary of a Frantic Kid Sister (Crown, 1973).

*Gertrude Kloppenberg II by Ruth Hooker (Abingdon, 1974).

*The Runaway's Diary by Marilyn Harris (Four Winds, 1971).

A Gathering of Days: A New England Girl's Journal, 1830-32 by Joan Blos (Scribner, 1979).

*Flowers for Algernon, Daniel Keyes (Bantam, 1978).

A Necessary End: A Novel of World War II by Nathaniel Benchley (Harper and Row, 1976)

*"Up on Fong Mountain" from Dear Bill, Remember Me? by Norma Fox Mazer (Delacorte, 1976).

Dracula by Bram Stoker.

Journal of the Plague Year by Daniel Defoe.

CHRONICLES:

Mark Twain Roughing It.

William Bradford, History of Plymouth Plantation.

William Byrd, A Progress to the Mines in the Year 1732.

Cotton Mather, Wonders of the Invisible World (1693).

Walter Lord, Day of Infamy and *A Night to Remember.

Woodward and Bernstein, All the President's Men and The Final Days.

Lillian Hellman, Scoundrel Time.

Thirty Years of Treason: Excerpts from Hearings of HUAC, 1938-68. (edited by Eric Bentley, Viking, 1971).

John Reed, Ten Days That Shook the World.

James Madison, Minutes of the Constitutional Convention.

John Muir, A Thousand Mile Walk.

GENERAL REFERENCE:

The Annals of America, 20 volumes

GRADE: 7-8
STRAND: Literature and Other Media
SKILL: Reading Myths, Legends, and Folktales

The student will read and discuss a variety of myths, legends, and folktales so as to achieve an understanding and appreciation of that form of literature and to help develop vocabulary and comprehension skills.

BASIC COMPETENCY: The reader

______ 1. infers the nature of early humans based on his/her literature.

______ 2. sees how primitive stories develop ideas applicable to humanity in general.

______ 3. understands that the myth was created to explain natural phenomena and usually involves a direct observation of nature (Why the sun crosses the sky each day, why there is lightning, etc.).

______ 4. understands that, however full of fictitious details, a legend is handed down from the past and usually based on historical people and/or events (tales of Troy and Thebes, etc.).

______ 5. understands that the folktale has been passed from generation to generation by mouth and that it originated simply to amuse.

MASTERY: The older and/or more able reader

______ 6. identifies tone in a selection.

______ 7. distinguishes between various types of primitive literature.

______ 8. follows the incidents of the plot in a long legend and understands how peripheral legends are interwoven into the pattern of plot.

______ 9. recognizes English words derived from the names of places and characters in Greek mythology.

______10. appreciates stylistic characteristics of oral literature (alliteration, beginning in middle of action).

______11. follows mythological allusions in modern poetry and fiction.

EVALUATION: Teacher evaluation of oral and written responses.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor reading ability: Read the story aloud and/or find stories appropriate to student's reading ability.

______ 2. Pronunciation of words: Pronounce difficult words before reading.

ENRICHMENT ASSIGNMENTS:

______ 1. Write your own myth, and/or folktale. Accompany it with drawings and read to the rest of the class or place it in a classroom book of writings.

______ 2. Do a comparison of our great monsters: Cyclops, Grendel, Medusa, and the Minotaur.

REVIEW, EXTEND, AND USE: COMPETENCY: Areas 2,3/CTBS: Test 1,2/SAT/AP

GRADE: 7-8
STRAND: Literature and Other Media
SKILL: Reading Poetry

The student will read and discuss a variety of poems so as to achieve an understanding and appreciation of that written form of literature and to develop reading skills essential to the understanding of poetry.

BASIC COMPETENCY: The reader

______ 1. interprets figurative language (simile and metaphor).

______ 2. determines patterns of sound and movement in poetry (rhythm and rhyme).

______ 3. interprets ideas expressed in a poem.

______ 4. understands the relationship between the form of a poem and the ideas it expresses.

______ 5. recognizes imagery.

MASTERY: The older and/or more able student

______ 6. recognizes alliteration and determines its purpose.

______ 7. understands personification, hyperbole, and onomatopoeia.

______ 8. understands and interprets symbols used in poetry.

______ 9. recognizes many different types of poetry (narrative, free verse, lyrics, haiku, found, etc.

EVALUATION: Teacher and student evaluation based on oral and written work.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Students of lesser reading ability and/or little experience with poetry: Read aloud to them to allow a better understanding of poetry and more appreciation for the artistic form.

______ 2. Rhythm and rhyme: Review the concepts. Additional instruction may be given by building sound patterns with musical instruments (especially a drum), or read several poems aloud where rhythm and/or rhyme are the primary elements.

______ 3. Simile, metaphor, and/or imagery: Review the concepts. Additional instruction may be given through student writing. Also, these concepts are reinforced in descriptive writing.

ENRICHMENT ASSIGNMENTS:

______ 1. Bring a recording of a favorite song to class. Evaluate whether or not the lyrics can be considered a poem.

______ 2. Focus on using an unusual point of view, using contrast in description, composing limericks, etc.

REVIEW, EXTEND, AND USE: 9,10,11,12

CTBS: Test 2/SAT/AP

GRADE: 7-8
STRAND: Literature and Other Media
SKILL: Reading Poetry

[illegible]PLE ASSIGNMENT

INSTRUCTOR: Use the following worksheets to teach simile and metaphor. Provide more practice through reading of poems that are metaphorical.

COMPARISONS

SIMILE: A comparison between two unlike things using like or as.

Example: Her temper is like a hot fire.

He is as strong as an ox.

Instructions: Build similes by completing the following statements. Be sure you use like or as.

1. My teacher is ____________________
2. The San Francisco 49er's play football____________________
3. The chicken looks____________________
4. My friend is____________________
5. Our school____________________

METAPHOR: is an implied comparison without the words like or as.

Example: The muscles of his brawny arms are iron bands.

Difference between a simile and metaphor:

Simile: Happiness is like a warm puppy.

Metaphor: Happiness is a warm puppy.

Instructions: Build metaphors by completing the following statements Be sure you don't use like or as.

1. School is a____________________
2. Love is____________________
3. Hate is____________________
4. The city is____________________
5. Her hair is____________________

SIMILE AND METAPHOR WORKSHEET

There are ten similes or metaphors below. Under each example the first part of the comparison is printed again. Complete the comparison with a word or phrase of your own that will suggest or describe the same feeling.

1. ANGER: His yell was like thunder.
   His yell was like ______
2. QUIET: He moved down the hall like a shadow.
   He moved down the hall like ______
3. LONELINESS: Loneliness is like a dark cave.
   Loneliness is like ______
4. SILLINESS: He danced around the room like a fractured banana.
   He danced around the room like ______
5. GENTLENESS: She touched his cheek as a rose touches the sun.
   She touched his cheek as ______
6. BEAUTY: Each drop of dew on the lawn is a tiny crystal.
   Each drop of dew on the lawn is ______
7. THREATENING: He blocked his path like a huge fist.
   He blocked his path like ______
8. BIG AND BEAUTIFUL: Before us, the mountains rose from the desert like towering clouds.
   Before us, the mountains rose from the desert like ______
9. FEAR: She cowered in the corner like a whipped dog.
   She cowered in the corner like ______
10. JOY: I felt as if I were like a kite swooping through the wind.
    I felt as if I were like ______

Comparisons are used to help make poems clear and interesting. The poet uses them for description, or to suggest feelings about his/her subject. Fill in the blanks with the appropriate answers.

1. Mrs. Benz is as square as a door.
   What two things are compared? ______ and ______
   From the comparison we know Mrs. Benz is:
   (check one) ______ thin ______ tall ______ heavy
2. The young willow danced like a ballerina.
   What two things are compared? ______ and ______
   Comparing the two suggests that:
   (check one)
   ______ the willow has dancing shoes
   ______ its movement in the wind is graceful
   ______ its roots are sticking out

3. The stars were broken glass scattered on the lake.

What two things are compared? ________________ and ________________

This comparison describes: _____ a quiet, cloudless night

_____ a stormy night on the lake

_____ a foggy night beside a lake

4. The moon was a copper penny.

What two things are compared? ________________ and ________________

Comparing a moon to a penny makes it seem:

_____ smaller _____ closer _____both smaller and closer

5. Zelda's face is like a can of worms.

What two things are compared? __

What are Zelda's chances of becoming Miss Universe?________________

Below are some comparisons that are more difficult than those with which you have been working. Identify the two things compared and explain how they are alike.

1. Autumn leaves are hands wrinkled with age. How are they alike?__________

____

____

2. By 7:00 a.m. the sun had bounced high in the sky. What two things are compared? ________________ and ________________. How are they alike?________________________________

____

3. Summer has flown like air from a balloon. What two things are compared? ________________ and ________________. How are they alike?

____

Write three similes or metaphors by combining something from column A and something from Column B. Use complete sentences!

A	B
a tire	diamonds
broken glass	doughnuts
a dog's ear	a can of sardines
a crowded hallway	wilted lettuce
a person's smile	an apartment window
a dandelion	a bicycle chain
	a half moon
	violets
	small change

1. ____
2. ____
3. ____

GRADE: 7-8
STRAND: Literature and Other Media
SKILL: Reading and Viewing Drama

The student will read, discuss, and, if possible, view a variety of dramatic works so as to achieve an understanding of drama as performing art and to develop reading skills essential to the comprehension of dramatic literature.

BASIC COMPETENCY: The reader/viewer

______ 1. recognizes the importance of setting (time and place) to the story.
______ 2. senses the mood the playwright is trying to convey.
______ 3. selects the events that form the plot--exposition, rising action, climax, falling action, denouement.
______ 4. appreciates the relative importance of dialogue and actions in drama.
______ 5. understands and identifies the conflict in the play.
______ 6. understands the similarities and differences in form and structure between drama and other forms of fiction.

MASTERY: The older and/or more able reader

______ 7. grasps the theme of the play.
______ 8. makes reasonable judgments from a dramatic script about a character's physical appearance, movements, and expressions.
______ 9. explains how and why a character undergoes some change as a result of the play's action.
______10. understands the differences between various schools of drama (melodrama, farce, theater of the absurd, etc.).
______11. writes a narrative version of a dramatic scene and visa-versa.
______12. writes stage directions for a dramatic scene, including both necessary and interpretive actions.
______13. completes a ground plan for the stage based on stage directions.

EVALUATIONS: Teacher and/or peer evaluation of both oral and written responses.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Inability to visualize a play from a script: Emphasis must be given to involving students with actual dramatic activities and theater before they are asked to "visualize." Learning to see and hear plays must precede discussion, criticism, and evaluation. Films, recordings, videotapes, and dramatization exercises can be of assistance to this end.
______ 2. An understanding of literary terms (setting, mood, plot, conflict, theme, etc.): Emphasize common terms when working with other literary forms.

Continued

ENRICHMENT ASSIGNMENTS:

_______ 1. Prepare an original dramatic script or an adaptation of a story or poem which demonstrates a knowledge of the mechanics of drama (form, conflict, stage directions, etc.).

_______ 2. Perform a short play or an important scene from a long play, including props, costumes, makeup, sets, sound effects, programs, etc. as necessary.

REVIEW, EXTEND, AND USE: 9,10,11,12

CTBS/SAT/AP

GRADE: 7-8
STRAND: Literature and Other Media
SKILL: Reading the Short Story

The student will read and discuss a variety of short stories so as to achieve an understanding of the form and to help develop vocabulary and comprehension skills.

BASIC COMPETENCY: The reader

______ 1. identifies the setting and its influence on the story.

______ 2. understands how the author describes the characters.

______ 3. recognizes the difference between fact and fiction.

______ 4. recognizes the sequence of events as plot, identifies the conflict(s) and importance of details within a plot.

______ 5. recognizes the point of view of a short story.

______ 6. understands the difference between a short story and a novel.

______ 7. listens with understanding to readings of short stories.

MASTERY: The older and/or more able reader

______ 8. describes the main character in depth and notes any changes the character may undergo.

______ 9. identifies the theme or ideas in a story.

______10. recognizes different types of short stories (myths, tall tales).

______11. learns to use more specialized literary terms and techniques (irony, satire, symbol, mood, and foreshadowing).

EVALUATION: Teacher evaluation of oral and written responses.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor reading ability: The teacher will need to read the story aloud and/or find stories appropriate to student's reading level.

______ 2. Concept of plot: Some sequencing exercises (how to make a peanut butter sandwich) or discussion of basic plots of popular T.V. programs (Happy Days, Magnum, P.I., etc.) should help.

______ 3. Conflict: Students can better understand the concept by writing compositions involving conflicts. (Boy caught in snow storm, student trying to decide whether or not to cheat on a test, etc.).

ENRICHMENT ASSIGNMENTS:

______ 1. Make a travel poster inviting tourists to visit the setting of a story.

______ 2. Plot an advertising campaign to "sell" the story; include a radio commercial, a bumper sticker, a magazine or newspaper ad.

REVIEW, EXTEND, AND USE: 9,10,11,12

CTBS: Test 2/SAT/AP

GRADE: 7-8
STRAND: Literature and Other Media
SKILL: Analyzing Advertising

The student will gain the basic techniques to analyze advertisements in both print and visual media.

BASIC COMPETENCY: The reader/viewer

_____ 1. recognizes advertising techniques, such as, Happy Family, Plain Folk, Experts or Famous People say, Snob Appeal, Youth Appeal, Scientific Approach, and Concern for Public Good (names may vary).
_____ 2. recognizes the appeal of descriptive writing and the connotative value of words.
_____ 3. knows the difference between fact and opinion.
_____ 4. increases awareness of the impact of radio and television commercials on his/her thinking and buying habits.

MASTERY: The older and/or more able student

_____ 5. recognizes faulty logic.
_____ 6. writes advertisements or advertising campaigns.
_____ 7. evaluates election year campaign advertising.
_____ 8. understands the psychology of repeated messages.

EVALUATION: The student can be evaluated by teacher-made worksheets, tests, and/or teacher and peer group evaluation of a project.

POSSIBLE AREAS TO REMEDIATE:

_____ 1. Trouble recognizing advertising techniques: Cut out a variety of ads from magazines or newspapers and have a class and/or group discussion of techniques used.
_____ 2. Fact and opinion: For those students who have trouble distinguishing between fact and opinion, provide additional exercises.

ENRICHMENT ASSIGNMENTS:

_____ 1. Write and act out commercials.
_____ 2. Write a paper about radio or television commercials in which you discuss a commercial which you considered effective and one that was not.
_____ 3. Collect ads from magazines and list the advertising techniques used.

REVIEW, EXTEND, AND USE: 9,10,11,12 CTBS: Test 2/SAT

GRADE: 7-8
STRAND: Literature and Other Media
SKILL: Evaluating the Impact of Television

The student will participate in a variety of activities which emphasize the impact of television on modern society and stimulate critical and creative thought.

BASIC COMPETENCY: The viewer

______ 1. develops an awareness of the importance of TV in today's world.

______ 2. understands how the business of TV affects its content.

______ 3. assesses how TV influences him/her as well as society-at-large.

______ 4. becomes aware of how an individual can exercise control over television content.

MASTERY: The older and/or more able student

______ 5. analyzes critically the role of television pro and con, giving specific examples to support his/her opinion.
______ 6. researches information on the historical development of TV (technical, sociological, financial) and compares and contrasts its influence on various eras.
______ 7. explains what a television network is and its relationship to government and/or advertisers.
______ 8. identifies types of TV shows (e.g., westerns, cops and robbers, sit-coms, etc.) and examines how an imitative process brings about cycles in programming.
______ 9. evaluates TV advertising in terms of influence, ethics, and taste.
______10. analyzes the importance and reliability of ratings systems to determine viewing habits.
______11. recognizes the relationship between TV programming and viewer values (e.g., violence, sex, crime, current events, fads, etc.).
______12. discusses actual television practice in light of the Television Code.

EVALUATION: Teacher and/or peer evaluation of student responses, both oral and written.

POSSIBLE AREAS TO REMEDIATE:

______ 1. A passive attitude toward TV: Ask students to keep a television log for a week.

ENRICHMENT ASSIGNMENTS:

______ 1. Write a parody of TV listings or shows and plan with a group to act it out.
______ 2. Conduct a survey on viewing habits from which conclusions are drawn regarding taste, influence, etc.; compare the results with current Nielsen ratings.

REVIEW, EXTEND, AND USE: 9,10,11,12 CTBS: Test 2,10/SAT/AP

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Following Directions

The student will understand and follow step-by-step written and oral directions that lead to the completion of a task or assignment.

BASIC COMPETENCY: The ninth-grade student

______ 1. reads and understands direction words, including road signs and international travel signs.
______ 2. follows directions in appropriate sequence.
______ 3. reads and understands directions on labels.
______ 4. understands and uses imperative statements accurately in directions.
______ 5. reads and understands test question directions.
______ 6. completes tasks in classroom from oral directions.
______ 7. records pertinent information given in a phone message.

MASTERY: The older and/or more able student

______ 8. understands the implied message in voice tone and/or body posture.
______ 9. asks qualifying questions to gain needed additional information in verbal messages.
______ 10. recognizes directions that give too much information and are confusing and directions that give too little information to complete the task.

EVALUATION: Students can be evaluated on the basis of teacher-made exercises and tests and on teacher-observations of students' completions of tasks.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Vocabulary: Review the meaning of directional words.
______ 2. Listening skills and retention of information: Dictate directions to be written down by memory and then checked for accuracy.

ENRICHMENT ASSIGNMENTS:

______ 1. Bring in examples of directions you find confusing. Discuss the examples with the class and write letters to the companies or agencies suggesting changes in the directions.
______ 2. Write directions for a task that can be completed in class and exchange directions with another student. If the tasks are not completed as each writer envisions, determine whether the written direction or the person following the directions is at fault.

REVIEW, EXTEND, AND USE: 10,11,12

COMPETENCY/CTBS/SAT

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Predicting Outcomes

The student will make supportable predictions while reading fiction and nonfiction.

BASIC COMPETENCY: The ninth-grade reader

_______ 1. selects a plausible ending to a passage or short story.

_______ 2. identifies the clues in the passage upon which he/she based the prediction.

_______ 3. reads actively, anticipating through a selection rather than merely near its conclusion.

_______ 4. recognizes the importance of predictions in situations outside of reading.

MASTERY: The older and/or more able reader

_______ 5. recognizes foreshadowing as a literary device.

_______ 6. writes stories in which characters behave believably and stories end plausibly.

_______ 7. maintains an ability to anticipate while reading more sophisticated materials.

_______ 8. surveys nonfiction materials on his/her own initiative.

EVALUATION: The student can be evaluated on the basis of class discussion, ability to generate inferential questions, plausible choices to open-ended questions, and performance on reading tests.

POSSIBLE AREAS TO REMEDIATE:

_______ 1. Poor insight into characters: Students may miss valuable clues to motives and behavior of characters. Some students do not see beyond literal descriptions of characters. Review and show student-written examples of characters revealed through the "showing not telling" writing technique.

_______ 2. Foreshadowing: To review this device, discuss the use of foreshadowing in current movies.

ENRICHMENT ASSIGNMENTS:

_______ 1. Read books or articles of science fiction writers and other futurists to determine how reasonably they predict the future. On what basis do they make their predictions? Suggestions include "Life in 1990" by Isaac Asimov, Profiles of the Future and 2001 by Arthur C. Clarke, 1984 by George Orwell, and articles by Buckminister Fuller and Marshall McLuhan.

_______ 2. Read a book with a variable ending, e.g., Edward Packard's The Cave of Time and Who Killed Harlowe Thrombey?

_______ 3. Read many short stories by one author, e.g., Saki, to discover if or how the author uses foreshadowing.

REVIEW, EXTEND, AND USE: 10,11,12   COMPETENCY: Reading 1/CTBS: Test 2/SAT

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Predicting Outcomes

SAMPLE ASSIGNMENT

INSTRUCTOR: Making predictions while reading is a critical thinking skill applied by good readers throughout a selection, not merely as the end of the passage nears. The active reader is constantly anticipating--the correct word, how a sentence will end, the actions of a character, or the plausible outcome to a series of actions.

A reader's predictions are based on his/her experiences with relationships that exist in the environment. Such relationships among people and ideas include cause-effect, steps in a procedure, qualities of objects or events (e.g., war), and logical behavior patterns (e.g., of oppressed people.)

Because experience is so critical for predicting, the following general techniques are recommended for developing this skill.

1. PREREADING ACTIVITIES

Teacher-directed prereading discussions or activities help the student bring to the selection his/her prior associations and experiences.

2. THE DAKE TECHNIQUE

The Don Dake technique of modeling questions for students while they read a selection is useful for teaching students how to anticipate. This method works as follows: The teacher selects and reads aloud a story, e.g., "Love" by Jess Stuart. At approximately ten points throughout the story, the teacher says, "Stop." Students look away from the story and answer an inferential question the teacher asks. Eventually the students volunteer to ask the questions as the teacher stops reading.

Typically, questions are asked after the teacher reads the following:

a. the title: (Suggested question might be "What will be the subject of this story?")
b. the first paragraph: (Ask "What is the setting of the story?")
c. the introduction of the characters: (Ask "How do these characters compare and contrast?")
d. crucial incidents: (Ask "What will happen as a result of this action?" "What will the protagonist do next?")
e. before the climax: (Ask "What is all this leading up to?")
f. after the ending: (Ask "What will happen to the characters after the story ends?")

3. PROVOCATIVE QUESTIONING

Ask challenging questions before the conclusion of a story. One example would be to list three possible endings and have students select the most plausible answer, defending their choices with evidence from the story.

4. FORESHADOWING

Teach students that foreshadowing is a literary device writers use to help readers predict as they read. Examples can be given from popular movies or stories they have read previously, such as Ambroise Bierce's "An Occurrence at Owl Creek Bridge."

SEQUENCE OF INSTRUCTION: Teaching the skill of anticipating while reading might proceed using the following media: pictures, cartoons, short passages, stories, novels, nonfiction, films, and tapes.

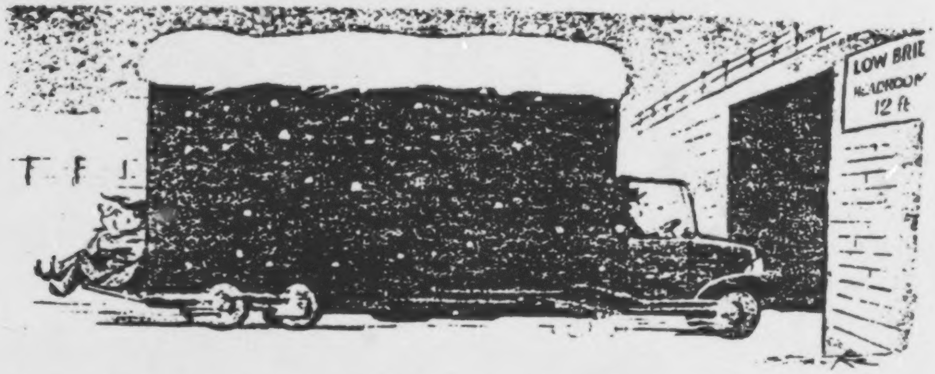
1. Pictures

Use pictures to initiate discussions of what is likely to follow. Pictures representing cycles are useful, e.g., show a picture of an autumn scene to discuss what behavior in the animal world follows autumn: migration, hibernation, adaptation (fur thickens in winter and sheds in summer, etc.)

Use pictures to predict people's behavior. What are valid clues? Discuss Julius Fast's Body Language. Discuss what happens when people don't behave predictably in life and in literature.

2. Cartoons

Show cartoons which require students to infer future action. Using the following cartoon, have students determine what will happen when the truck passes under the bridge.



© Cartoon reprinted from Reading Tactics F with permission of Scott, Foresman and Co. © 1978.

Have students bring in a cartoon and write questions for it which require other students to infer the action.

3. Short Passages

Use short passages to have students predict what will follow. They may underline clues within the passage which helped them in their predictions.

Example: When the temperature reached 90 degrees, George gave up his wood-chopping chores, got out his bike, walked it through the field to the highway, and then pedaled three miles to the lake.

Ask, "What will George do next?"
Ask, "How do you know?"

Have students write short passages which give clues to future action. Students can exchange passages and validate their answers. Students needing further help with short passages can complete the attached assignment, "What Happened Next?"

4. Fiction

In fiction, predicting is a higher-level reading skill which accompanies the reader's understanding of character, theme, and the author's style. Occasionally, the author may provide an ending which is open to interpretation. In these situations, the reader is obliged to interpret an ending based on information within the story, not on what the reader hopes will happen.

The Dake method of patterning questions is useful with fiction. Suitable stories include "The Open Window" by Saki, "After Twenty Years" by O'Henry, and "The Monkey's Paw" by W. W. Jacobs.

5. Nonfiction

Teach students that surveying an article, chapter, or textbook is useful for anticipating information in nonfiction. Surveying is a preview of a selection's title, introductory paragraph, topic sentences, pictures, boldface terms, italicized terms, concluding paragraph, and summary. Surveying has an additional benefit of providing a framework for remembering facts as students read.

Encourage students to revise their predictions in the light of new information as they read the selection.

6. Audio-Visual Media

Making predictions in films and recordings can be useful at any time. The teacher can stop the film or tape at a critical point and ask what will happen next, requiring students to support their answers from earlier events or behavior by a character.

One possibility is to show mystery films, e.g., Murder By Death or The Mousetrap by Agatha Christie. Stop the film and have students predict the identity of the murderer, giving reasons. Chart the answers on the board and continue viewing the film.

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Drawing Conclusions

The student will regularly draw valid conclusions, stated or unstated, from his/her reading.

BASIC COMPETENCY: The ninth-grade reader

______ 1. draws valid conclusions based on information stated in his/her reading.
______ 2. avoids jumping to conclusions, waiting instead until he/she has enough evidence to draw valid conclusions.
______ 3. distinguishes readily between valid and invalid conclusions drawn from his/her reading.

MASTERY: The older and/or more able reader

______ 4. distinguishes between conclusions (perhaps invalid) the author intended the reader to draw and conclusions the reader draws based on his/her own judgment of the passage.
______ 5. draws conclusions about the content of a selection that suggests a moral or value (e.g., "The Necklace"), giving a reasonable explanation of the value implied.

EVALUATION: The teacher can evaluate the student's ability based on his/her performance on essay tests, objective tests and/or oral exercises.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor reading ability: Select high interest passages and read them aloud with less able students. (See Scott Foresman *Reading Tactics* series for exercises.)
______ 2. Summarizing the meaning of a passage: A review of this skill may be necessary.
______ 3. Defining terms: Students may also need to review the following terms: fact/opinion, main idea/detail, inference. (See 7/IDENTIFYING MAIN IDEA, ff.)

ENRICHMENT ASSIGNMENTS:

______ 1. Describe an incident that happened in a family or neighborhood because someone drew the wrong conclusions about what they saw, heard, or read.
______ 2. Examine several advertisements and describe the conclusions the advertisers want you to draw. Critique each ad, discussing whether the ad presents valid evidence for the conclusion it wishes you to draw.
______ 3. Working with a social studies teacher and your English teacher, duplicate a passage about an event or concept being studied. In small groups, ask peers to produce their own multiple choice questions to test the drawing of valid conclusions about the passage.

REVIEW, EXTEND, AND USE: 10,11,12

COMPETENCY: Reading 1/
CTBS: Test 2,10/SAT

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Drawing Conclusions

SAMPLE ASSIGNMENT

INSTRUCTOR: Students should realize that drawing conclusions from their reading is always a part of the reading process. They may also need to be cautioned that drawing conclusions, especially from a written passage, can be a challenging activity. Jumping to conclusions too early often leads to mistakes.

BEFORE: Stage a classroom incident. For example, ask an administrator to come into the classroom and remove a student from the class. After the incident tell students to write down exactly what they saw. Next, ask students to share these observations, cautioning them to stick to the facts only, not their interpretation of these facts. You will probably have to help them with this. Put the events in chronological order and separate the main events from the details. The more sophisticated the class, the more you should dwell on the judgment inferred in the wording of details: i.e., "She shouted in an angry voice." or "His hand shook nervously as he picked up his books."

Once agreement has been reached about what happened, ask students to make a list of the conclusions they could draw about what they saw. Model for them if necessary. List the conclusions on the board and ask students to identify those that (1.) are based only on observed fact and seem valid; (2.) are based on inference and seem valid; or (3.) are based on observed fact and/or inference and seem invalid. In each case, insist students state the particular observed fact or inference that led to the conclusion. Finally, ask students to discuss why some conclusions seem more reasonable than others. Encourage a lively discussion and continue until some consensus is reached.

ASSIGNMENT: Every time you read, you are presented with ideas and information. As a good reader, you should always ask yourself what conclusions can be drawn from what you have read. For example, read "Old Man at the Bridge" by Ernest Hemingway and consider the following questions. Would you have thought to ask yourself the questions at the end? Can you answer them?

1. What is the overall feeling of the first paragraph?
2. Who is the narrator of the story?
3. Why does the narrator seem puzzled when the old man says, "I was taking care of the animals."?
4. Why is the old man concerned for his animals?
5. When the old man says, "I am without politics," what does he likely mean?
6. Why does the narrator want the man to move on?
7. What is the old man's dilemma?
8. What conditions favor the old man?
9. What is the author's tone?
10. What is the theme of the story?

ARE YOUR CONCLUSIONS BASED ON DETAIL FROM THE STORY?

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Summarizing Meaning

The student will summarize the meaning of information provided from sources such as texts, references, literature, and periodicals.

BASIC COMPETENCY: The ninth-grade reader

______ 1. recognizes the two purposes of summary: to shorten a longer passage and to show the main idea of the passage even where it may not have been expressly stated.

______ 2. distinguishes between a paraphrase and a summary.

______ 3. makes judgments about appropriate length and significant details when summarizing.

MASTERY: The older and/or more able student

______ 4. summarizes information from a variety of sources for a variety of purposes (such as notetaking, essay writing, test taking).

______ 5. understands how the précis differs from the summary and paraphrase.

______ 6. recognizes when summarized information is needed to fill in background or support an assertion in a longer essay or essay test.

______ 7. chooses the best summary, summarizing statement, or summarizing title when given those choices on a standardized reading test.

EVALUATION: The teacher and student peers can evaluate the effectiveness of a written summary. Objective tests can be composed or borrowed from reading skills books wherein choices of summaries, summarizing statements, or titles follow a reading passage.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Finding the important details: Help students brainstorm lists of details first on board by returning to basic questions (who, when, where, etc.).

______ 2. Finding the main idea: Help students cluster or map the details on the board to find the pattern. Review assertions and details.

ENRICHMENT ASSIGNMENTS:

______ 1. Choose a technological or scientific topic of interest and summarize several theories or a series of findings leading up to a discovery (i.e., the origin of the universe; splitting the atom; the development of the micro chip).

______ 2. Read four critical articles on a work of literature and summarize each writer's point and support. You might extend this exercise into an evaluation essay by weighing the critics' opinions against your own judgment of the work.

REVIEW, EXTEND, AND USE: 11,12 COMPETENCY: Reading 1/CTBS: Test 2,10/SAT

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Summarizing Meaning

SAMPLE ASSIGNMENT

INSTRUCTOR: The following directed activity provides an opportunity for the teacher to model and/or lead a process that will result in a summary. After choosing a passage appropriate to the student's reading level and/or to the unit in progress, follow the steps listed below.

1. Read (or have a student read) each paragraph.
2. Ask students to call out important facts while you (or a student) list these on the board.
3. Ask for a tentative statement about the idea or assertion contained in the paragraph.
4. Repeat the process with all paragraphs.
5. Ask students to write one statement about the idea(s) contained in the paragraphs.
6. Ask them to select the most important facts or details from the board that would support their statements and list them below their statements.
7. Allow for some discussion of statements and details by selecting people to read their papers.
8. Assign a completed paragraph summary from their notes of no more than 150 words. (This could be homework in some classes.)

ASSIGNMENT: Read the following passage and write a one-paragraph summary, using the process demonstrated in class.

List detail notes here

Who Will Teach in High School?

(J. Myron Atkin, Daedalus, Summer 1981)

FOUR AND FIVE DECADES AGO those who sought teaching positions in America's secondary schools included significant numbers of academically able people. Although it is true that teaching was one of the few fields open to many of them—even in the 1950s and 1960s, as jobs outside teaching became more plentiful—school districts that wanted them could find ample numbers of high-quality applicants. Things are different now. Today's college freshman is less likely to aim toward a career in teaching than his counterpart at any time during the last thirty years. Furthermore, the intellectual ability of those who intend to teach, as measured by standardized tests, is markedly lower than that of college majors in every other field except ethnic studies. Though the gap in average test scores between prospective teachers and other students has not widened in the last decade, the proportion of particularly able people headed for teaching has declined. To add to this depressing picture, among those now teaching, more than 40 percent report that were they now college freshmen, they would not choose this occupation. What has happened?[1]

There are several reasons for these dramatic shifts, not all connected directly with conditions in high schools. Certainly, the women's movement is one. Not many decades ago most educated women, severely limited in their employment opportunities, gravitated toward teaching, librarianship, social work, nursing, and a few other occupations. The quality of these women was often high. Until the late 1960s, programs that led to bachelor's degrees and teacher certification at many of the large land-grant and state universities of the Midwest attracted some of the brightest women on campus. Not only did they compare favorably with women in liberal arts colleges (and the few in engineering), but their numbers were large as well; in 1969 about one quarter of the twenty thousand undergraduates at the University of Illinois, for example, were in programs that led to a teaching credential, and four fifths of these were preparing to teach in secondary schools. Most were women, and they were notably more able than the men in the same programs.

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Reading Flexibly

The student will adjust reading rate to his/her purpose for reading and to the difficulty of the material.

BASIC COMPETENCY: The ninth-grade reader

_____ 1. identifies at least four factors influencing reading rate.

_____ 2. recognizes that numerous purposes exist for the reading of fiction and nonfiction.

_____ 3. sets his/her own purposes for reading.

_____ 4. adjusts reading rate to fit the purpose of reading.

MASTERY: The older and/or more able reader

_____ 5. surveys consistently and independently the material to be read before reading it at a normal rate.

_____ 6. rereads materials as often as needed to achieve full comprehension when that is required.

EVALUATION: The student can be best evaluated on the basis of teacher observation. Does the student take initiative in surveying (skimming) materials before reading them? Does the student read technical materials at an unrealistic pace? Additionally, Stanford Diagnostic Reading Test, Blue Level 6, offers a standardized test of skimming/scanning reading skills at reading grade levels 9-12.

POSSIBLE AREAS TO REMEDIATE:

_____ 1. Possible biases: Because of advertising campaigns for speed reading courses and a possible cultural message that "speed is best," students might be equating good reading with fast reading.

_____ 2. Concepts: Some students fail to grasp the concept that it is good to read flexibly. Discuss the positive connotations of flexibility. Discuss situations where flexibility is desirable in driving, sports, etc.

_____ 3. Word-by-word reading: Have students skim or scan for phrases rather than words.

ENRICHMENT ASSIGNMENTS:

_____ 1. Choose textbooks from current social studies and science courses to develop skimming/scanning assignments. Work in peer groups to develop questions for a chosen textbook. Get the social studies or science teacher to respond to your approach.

_____ 2. Skimming and scanning skills can be reinforced through a reference unit on reading newspapers or magazines published during the first week of each student's life. One possible source is The Timetables of History by Bernard Grun (Simon and Schuster).

REVIEW, EXTEND, AND USE: 11, 12

CTBS: Tests 2,8,9,10/SAT

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Reading Flexibly

SAMPLE ASSIGNMENT

INSTRUCTOR: It is important that students practice reading flexibility using regularly assigned readings. For example, before the class reads a poem, a speech, or an interview, ask students to identify how their reading rate will change to allow full comprehension of what they will read. However, the concept of reading flexibility is abstract, and concrete examples such as the following will help students to better understand and remember the importance of reading flexibly.

I. INTRODUCTION: Our culture often stresses that fast is best. We want fast service, fast cars, fast weight loss, fast results in body building, etc. However, fast is not always best in reading; what is more important is being able to adjust our reading speed. This is called reading flexibility. Reading flexibility is the capacity of a reader to change reading speed and/or strategies, depending upon any of the following factors:

1. his/her purpose for reading.
2. the difficulty of the reading material.
3. his/her familiarity with the subject of the reading material.
4. his/her environment and its possible distractions (noise, lighting, etc.).

Reading flexibility can be compared to the skill of driving a car. The driver varies the speed at which he/she travels in accordance with the conditions of the road and with his/her purpose for traveling. If the road is open and he is in a hurry, he will probably drive as fast as the law will allow. If the road is in poor condition, the good driver travels only as fast as is safe. When he comes to a winding road, he will also slow down.

II. PURPOSE: Before you read an article, story, or chapter, you must decide what you need to learn. Ask yourself: Exactly why am I reading this selection? What are some possible purposes for reading?"

- To get a general notion?
- To solve a problem?
- To be entertained?
- To analyze a writer's style?
- To detect propaganda or an author's qualifications?
- To determine causes and effect?
- To learn facts?
- To learn a procedure?

(Plus many more examples students will offer.)

Once you focus on your purpose for reading, you will be able to stay on your topic without being distracted. You will also know when you have accomplished your purpose. Your reading purpose as well as the difficulty of the reading material affect your speed of reading the material.

As a class, fill out the following chart to determine which reading speeds are most appropriate for differing situations. (Have the class determine rate/purpose relationship independent from the rate/difficulty relationship.)

Note: In distinguishing between scanning and skimming, stress that scanning is a locational skill for finding details but skimming is a rapid reading technique for finding main ideas.

	PURPOSES	READING MATERIAL (how difficult is it?)
Scanning Rate (a locational skill)		
Skimming Rate (above 500 words/min.)		
Normal Rate (200-400 words/min.)		
Careful Rate (120-150 words/min.)		

After the class has filled in the chart pass out the handout, "Reading Rates Appropriate for Different Purposes" to compare their answers.

III. USING DIFFERENT SPEEDS ON THE SAME PASSAGE.

Discuss instances where the same passage, story, or chapter could be read at different speeds to fit different purposes. To introduce this idea, show a recipe on an overhead projector. Have students determine when it would be read at different speeds:

Scanned - (to determine number of servings, etc.)
Skimmed - (to make a shopping list, etc.)
Read normally - (to determine if its procedures are new or difficult)
Read carefully - (to cook, to double recipe, to make substitutions)

Have students provide other examples of different speeds being used on the same reading material. Other examples would include:

a road map (scanning it to locate a city, careful reading to determine the best route, etc.)
a newspaper
a history chapter
assembly directions
a love letter
a poem

IV. READING FLEXIBILITY APPLIED TO LITERATURE

Students need to be aware that writers vary the structure of paragraphs according to their purposes. Consequently, within the same essay, short story, or novel, reading flexibility is necessary. The good reader is aware of the various types of paragraphs and reads each one according to its intended purposes. For example, a narrative description within The Adventures of Huckleberry Finn would be read more rapidly than a passage intended to (1.) evoke an emotional response to a character; (2.) develop a symbol; (3.) use figurative language; (4.) or use dialect.

Within a story or novel currently being studied, have students find examples of the author's purposes in different paragraphs or sections to determine which sections can be read normally and which must be read at a careful speed.

READING RATES APPROPRIATE FOR DIFFERENT PURPOSES

1. Scanning Rate (Locational skill)

   Work-type reading: to find a reference; to locate new material; to answer a specific question; to get the general idea of a selection.

   Recreational reading: to go through a book or magazine to get a general idea of the contents; to review a familiar story.

2. Skimming Rate: (above 500 words per minute)

   Work-type: to review familiar material; to get the main idea or central thought; to survey material you are going to reread at a normal rate.

   Recreational: to read narrative material for the plot; to read informational material for pleasure or relaxation; to reread familiar material.

3. Normal Rate (200 - 400 words per minute)

   Work-type: to find answers to specific questions; to note details; to solve a problem; to grasp relation of details to main ideas; to read material of average difficulty; such as historical material or prose.

   Recreational: to appreciate beauty of literary style; to keep up with current events; to read with the intention of later retelling the story.

4. Careful Rate (100 - 150 words per minute)

   Work-type: to master content including details; to evaluate material; to get details in sequence, as in following directions; to outline, summarize, or paraphrase; to analyze the author's presentation; to solve a problem; to read philosophical passages, editorials.

   Recreational: to read material with unusual vocabulary of style; to read poetry; to read with the intent of memorizing; to judge literary values.

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Reading for the Competency Test

The student will read and understand necessary items in his/her environment and will understand the competency test question format.

BASIC COMPETENCY: The ninth-grade reader

______ 1. reads and understands an application for employment (2.01).

______ 2. reads a driver's license test and sample driver's manual (2.02.)

______ 3. reads and understands a clothing tag or label (2.04).

______ 4. reads and understands a classified ad (2.05).

______ 5. reads and understands a newspaper article (2.07).

______ 6. reads and understands information and directions on a bottle of medicine (2.09).
______ 7. identifies from four choices the correct definitions of vocabulary and information called for on a sample application form.
______ 8. identifies from four choices the answer to a factual question about the contents of the California Driver's Handbook.
______ 9. identifies from four choices the correct answer to a factual question about the vocabulary and/or directions on a given label.
______ 10. selects the correct answer from among four choices which deal with facts presented in a classified ad.
______ 11. identifies from among four choices the best answer to facts stated in a local newspaper article.
______ 12. identifies from among four choices information about the directions and contents on a non-prescriptive medicine label.

MASTERY: The older and/or more able student

______ 13. applies his/her knowledge to forms, labels, ads, and newspapers in his/her environment.
______ 14. maintains skill as he/she is presented with more complex items to read, such as loan, insurance, and college application forms.

EVALUATION: Student can pass district competency test with a score of 75% or better on each of these items.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor survival reading vocabulary: Prepare samples of each of the above. From the samples select vocabulary and teach to the students (e.g., the word spouse).
______ 2. Inability to follow directions: See 9/FOLLOWING DIRECTIONS: WRITTEN AND ORAL.

ENRICHMENT ASSIGNMENTS:

_______ 1. Collect employment applications from local businesses, i.e., Lucky's, Safeway, Gemco, Mervyn"s. Classify their common areas and account for differences.

_______ 2. Cut out three interesting job* ads from the classified section of the local paper. Paste the ads on a sheet of paper and translate them into standard English prose. *(can be for sale — for rent — etc.)

REVIEW, EXTEND, AND USE: 10,11,12
for students who do not pass district
competency test.

COMPETENCY: Reading 2;
Writing 1/CTBS: Test 8

GRADE: 9 SAMPLE ASSIGNMENT
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Reading for the Competency Test

INSTRUCTOR: The competency reading skills should be reviewed by January for the Hart test. Now that progress tests are being given in elementary and junior high school, ninth graders mostly need a review. However, some students will need focused instruction. Departments might wish to make policies abut when and how the survival reading skills are taught. (Also, the math and social studies departments should teach reading bank statements, utility bills, maps, etc.)

One method of gaining consistency is to pull together packets of materials for all ninth-grade teachers to use. For students who need review, the materials can become homework assignments, and for those who need focused instruction, each skill could be taught and practiced on a one-a-day basis for about two weeks.

Many fine materials are available in the schools now for teaching survival skills, but actual ads, applications, articles, tags, etc. can be used in class. It is important to teach both the reading skill and the test question format, as learning the one skill does not automatically transfer to the other. Competency test item descriptions are contained in RESPONSIBILITIES/EVALUATION.

READING A MEDICINE LABEL: 2.09 Can read and understand information on a bottle of medicine. Read label on the following page and answer questions.

1. The warning on the label says that the medicine
____ a. should not be taken by children.
____ b. should be taken with advice of physician only.
____ c. should be kept out of the reach of children.
____ d. cannot be taken on hot days.

2. According to label claims, the aspirin
____ a. relieves headaches, colds, and flu.
____ b. relieves headaches and arthritis.
____ c. relieves pain of headaches, fever of colds and flu.
____ d. relieves pain of headaches, ulcers, and gout.

3. A physician should be consulted if a person is
____ a. under 3 years of age.
____ b. 6 months pregnant.
____ c. asthmatic.
____ d. all of the above.

4. An "Easy Open" bottle is acceptable for
____ a. homes with elderly people
____ b. homes without children.
____ c. baby aspirin.
____ d. bedside convenience.

5. For the average high school student, a maximum 24-hour dosage of aspirin is
____ a. 6 tablets.
____ b. 12 tablets.
____ c. 18 tablets.
____ d. 24 tablets.

GUARD
ASPIRIN

FOR FAST PAIN RELIEF

EASY OPEN

100 Tablets

5 Grains Each

Front of Bottle

For relief of pain of headache, fever of colds and flu.

Dosage: ADULTS: 1 or 2 tablets every 3-4 hours up to 6 times daily. CHILDREN: under 3 years, consult doctor; 3-6 years 1/2 to 1 tablet; over 6 years, 1 tablet. May be taken every 3-4 hours up to 3 times daily.

Warnings: Keep all medicines out of reach of children. Contact physician immediately in case of overdose. Do not take if asthmatic or duing the last 3 months of pregnancy except with advice of physician.

Caution: Do not take if you have ulcers or ulcer symptoms. Consult physician about use if taking mediciation for anticoagulation (thinning the blood), diabetes, gout, or arthritis. Discontinue use if ringing in the ear occurs.

Avoid excessive heat (over 104°F or 40°C).

Back of Bottle

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Using Context Clues

The student will increase his/her strategies for learning vocabulary from context.

BASIC COMPETENCY: The ninth-grade reader

______ 1. demands that what he/she reads makes sense.

______ 2. recognizes that word meanings change--both subtly and radically--according to the content in which they are used.

______ 3. learns basic strategies or "context clues" to gain the meaning of new words in a reading passage and to understand the passage.

______ 4. recognizes that it is possible to understand a complete reading without understanding all of the words.

MASTERY: The older and/or more able reader

______ 5. understands that an overawareness of strange words may be a stumbling block to efficient reading.

______ 6. integrates all of his/her word attack skills--sight, word structure, sentence structure, and context--in an effort to make sense of a reading.

______ 7. rereads or uses a dictionary only if he/she has missed the meaning of the passage.

______ 8. detects the tone of a context through connotative meanings of words.

EVALUATION: Student responses to reading assignments may indicate how difficult the vocabulary is and how well they are able to overcome stumbling blocks. Tests and exercises can be devised from readings. Cloze tests are especially useful to promote use of context.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Word by word reading: See Kenneth Goodman's Miscue Analysis for help.

______ 2. Prior experiences: Use prereading activities for readings about remote or abstract topics so students can make sense of what they read.

ENRICHMENT ASSIGNMENTS:

______ 1. Take your list of weekly vocabulary words and write a passage that uses all of the words accurately and sensibly.

______ 2. Get an SAT-preparation book such as Barron's, Workman's, or Arco from your career center or library and practice the sentence completion section.

REVIEW, EXTEND, AND USE: 10,11,12

COMPETENCY: Reading 1/
CTBS: Tests 1,5,10/SAT

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Using Context Clues

SAMPLE ASSIGNMENT

INSTRUCTOR: The following exercises can be used to show students how good readers use context clues. Regular practice with class readings is essential.

USING CONTEXT CLUES

The meaning of a word is determined finally by how it is used in the context or reading passage in which it is contained. Good readers use their understanding of the total context to understand unfamiliar words or to understand familiar words that have multiple meanings. (The word *mean* can *mean* a *mean* person.) Some ways that context helps with words include:

☆1. *Direct definition*: italics, parenthetical definition, phrases or clauses in apposition, and footnoted definition. Your history, science, and math books use these clues regularly.

Look at these examples from Robert L. Heilbroner's *The Economic Problem*:

> These so-called *direct* taxes (such as income taxes) are not part of the cost of production.
>
> We call this new kind of market situation *oligopoly*, meaning a market shared by a few sellers.
>
> The use of money introduces an element of uncertainty into the circular flow.*
>
> *The standard economic *definition of money* is that it is both a means of exchange and a store of value.

☆2. *Pictures, charts, graphs, and maps*: Again, textbooks and technical manuals as well as magazines and newspapers use these to provide clues for the reader. Sometimes the picture is directly referred to in the text and other times the reader is expected to make the connection. Look at this example from Robert W. Parry *et al*. *Chemistry: Experimental Foundations*:

THE ATMOSPHERE OF THE EARTH

> The atmosphere surrounding our sphere forms a blanket in which 98 percent of the air is less than 40 miles above the Earth's surface. The composition of air varies rather widely depending upon local circumstances. For example, the composition of the air above a crowded freeway is different than that over an isolated section of Greenland. Nevertheless, a representative sample of dry air (air from which all water vapor has been removed) would have the approximate composition shown in Table 23-1. Water vapor in normal air would range from about 0.1 percent to 1.6 percent of the total molecules in the air.

TABLE 23-1 COMPOSITION OF A SAMPLE OF DRY AIR*

Substance	Formula	Molecules (%)
Nitrogen	N_2	78.08
Oxygen	O_2	20.95
Argon	Ar	0.93
Carbon dioxide	CO_2	0.03
Neon	Ne	0.0018
Helium	He	0.00052
Krypton	Kr	0.0001
Hydrogen	H_2	0.00005
Xenon	Xe	0.000008

* Traces of other compounds (less than 0.0002 percent of the molecules) are also known to be present.

☆3. Synonyms or similar words and phrases: Often the clue to a word's meaning can be found in other words and phrases in the passage. Look at this passage from Saki's "The Storyteller":

> "The frown on the bachelor's face was deepening to a scowl. He was a hard, unsympathetic man, the aunt decided in her mind."

The context lets you know that a scowl is a stronger form of a frown. The next sentence re-inforces it.

☆4. Antonyms or contrasting words and phrases: Writers may re-inforce their ideas by showing opposites or contrasts. Look at the following example from Shakespeare's Julius Caesar:

> "Cowards die many times before their deaths;/The valiant never taste of death but once."

If you know what cowards are, you know that the valiant are the brave.

☆5. Common sense clues work for readers who expect what they read to make sense and who bring their own experiences to a reading. Of course, if you are reading about the very unfamiliar, you will not have as many of these clues available to you. In the following passage from Piri Thomas' "Puerto Rican Paradise," a person without experience with city apartment living can figure out the nature of heating (or non-heating) for those living in such buildings by using his/her common sense about hot and cold.

> "Momma picked up a hammer and began to beat the beat-up radiator that's copped a plea from so many beatings. Poor steam radiator, how could it give out heat when it was freezing? The hollow sounds Momma beat out of it brought echoes from other freezing people in the building. Everybody picked up the beat and it seemed a crazy, good idea. If everybody took turns beating on the radiators, everybody could keep warm from the exercise."

From the context one learns that the steam radiator is a centrally controlled-heater (by a landlord) and that it was frequently off (to save money).

☆6. Figurative Language--metaphors, similes, etc.: While these figures aim to give us mental pictures or concrete expressions for abstract ideas, in many cases, they will also clarify or define a strange word.

> "A flagrant error," my boss yelled, and certainly, there it was, sticking out like a sore thumb on the cash register report. A ricocheting bullet, his voice had shot out into the room and now resounded in my head.

Can you guess the meanings of flagrant and resound?

INSTRUCTOR: After students have used this sheet of examples, assign passages from actual class readings for students to read, defining selected words based on context, then checking the dictionary to see how a dictionary definition would change their understandings. Exercises can be found in most vocabulary books, but good sources include:

Harbrace Vocabulary Workshop (HBJ)
Vocabulary for the High School Student (Amsco)

The following cartoon can be used for follow-up discussion or writing about misunderstood context. Elicit more examples from students.

Eggheads, reprinted courtesy The Register and Tribune Syndicate, Inc. © 1983.

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Using Structural Analysis

The student will practice using structural analysis (prefix, root, suffix) to gain meaning.

BASIC COMPETENCY: The ninth-grade reader

______ 1. unlocks the meaning and pronunciation of a new word by using his/her knowledge of common prefixes, roots and/or suffixes.

______ 2. understands that basic inflectional endings such as -es, -s, -er, etc. indicate such matters as persons and number.

______ 3. knows and uses a set of basic prefixes, suffixes, and roots, including: re-, pre-, in-, mis-, -able, -ible, -ful, scrib, spec, hydro, etc.

______ 4. understands basic rules for spelling changes with suffix changes (dropping silent e, doubling final consonants, etc.).

MASTERY: The older and/or more able student

______ 5. understands and uses number prefixes.

______ 6. recognizes that transformations with prefixes and suffixes may change the part of speech.

______ 7. completes exercises and answers test questions in word meaning requiring application of structural analysis.

______ 8. has a working knowledge of Latin and Greek roots including but not limited to: vene, cide, ology, micro, man, dict, gram, auto, demos, etc.

EVALUATION: Student can be evaluated (1.) on the basis of an inventory test (sample attached); (2.) on a vocabulary test based on material taught; and (3.) on the basis of an oral reading when teacher can see if he/she uses knowledge to unlock new words.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Student unable to gain clues to the pronunciation of a word or its meaning by finding familiar elements within the word: Make a list with words having a common suffix, prefix, root. Have student go through list and underline the common suffix, prefix, root. Different colored pens or pencils would help re-inforce.

ENRICHMENT ACTIVITIES:

______ 1. Make a study of the pitfalls of structural analysis.

______ 2. Extend your vocabulary study by checking out an SAT Vocabulary Book and establishing a work routine for learning more about word structure.

REVIEW, EXTEND, AND USE: 9,10,11,12

CTBS: Test 1/SAT

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Understanding and Using Connotation

The student will understand that certain words have connotations and will understand how connotation affects meaning.

BASIC COMPETENCY: The ninth-grade reader

______ 1. understands that the denotation of a word is its dictionary definition or what the word stands for.
______ 2. understands that the connotation of a word is what it suggests beyond its dictionary meaning.
______ 3. understands that not all words have connotations.
______ 4. understands that sensitivity to connotation helps in understanding what a writer wants to suggest as well as what he/she states.
______ 5. understands that connotation appeals to the emotions and senses.
______ 6. understands that the connotation of a word can change with time and usage.

MASTERY: The older and/or more able reader

______ 7. recognizes the two types of connotation: personal and general.
______ 8. understands that precise word choice depends on the audience the writer is addressing.
______ 9. evaluates the use of connotation in political statements and speeches.
______ 10. understands the use of connotation in propaganda.
______ 11. incorporates connotation into his/her own writing.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Dictionary: Review dictionary skills if necessary so students can check denotative meaning.
______ 2. Experiences: Choose words and readings that the student has experience with, otherwise he/she may miss connotations.

ENRICHMENT ASSIGNMENTS:

______ 1. Research the history of a word and show how its connotation has changed over the years.
______ 2. Design a fictitious product and write a one minute TV commercial for this product. If a videotape machine is available, the teacher can videotape the commercials.
______ 3. Bring in articles from the editorial page or letters to the editors that make particularly good use of connotation.

REVIEW, EXTEND, AND USE: 10,11,12

CTBS: Tests 2,10/SAT

GRADE: 9
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Understanding and Using Connotation

SAMPLE ASSIGNMENT

INSTRUCTOR: The following assignments are designed to help students see how connotation affects their daily lives and to encourage awareness of connotation in their own writing.

ASSIGNMENT: The following groups of words have similar denotations but very different connotations. Use each word in a sentence that demonstrates your understanding of its connotation.

1. obese, plump, portly
2. mansion, residence, home
3. bizarre, unusual, extraordinary
4. old maid, career woman, bachelor girl
5. cackle, giggle, guffaw
6. amateur, nut, connoisseur
7. enthusiasm, drive, ambition
8. clever, sly, skillful

ASSIGNMENT: Go to a grocery store and record the brand names for a class of products (i.e., detergent, soft drinks, pet food, cleansers, toothpaste). What connotative values do the brand names have?

ASSIGNMENT: Obtain at least five current advertisements for one class of product—cigarettes, automobiles, cosmetics, etc. What words are now consistently used in advertisements of this class? What specific connotations are used to get people to buy this product? How much information appears in the advertisements?

INSTRUCTOR: It is important to discuss how connotation also conveys meaning in literature. Almost any piece of literature lends itself to a discussion of connotation, and it is particularly important in the study of poetry. Give students a copy of Edwin Arlington Robinson's "Richard Cory." Use the following study questions to look at word connotations in the poem.

1. List the words in the poem that suggest royalty.

2. In line three, Robinson uses the phrase "from sole to crown." Why does the poet use this phrase rather than the more familiar "head to toe"?

3. Try to explain why the poet chose his wording rather than the suggested alternatives: (1.) good looking for clean favored; (2.) dressed for arrayed; (3.) courteous for human; (4.) wonderfully for admirably; (5.) trained for schooled; (6.) manners for every grace.

4. This poem does not make a direct statement about life; it simply relates an incident. What meaning about life does it suggest, however?

GRADE: 9
STRAND: Study and Location Skills
SKILL: Mapping, Charting, and Visualizing

The student will learn to use visual aids in a text (charts, maps, graphs, etc.) and will practice devising his/her own mind maps and visual aids.

BASIC COMPETENCY: The ninth-grade student

______ 1. recognizes that visual aids such as charts, graphs, timelines, and maps aid the reader's understanding of the printed text and often are essential to understanding.
______ 2. recognizes that devising a chart, drawing pictures, or mind mapping aids critical thinking, organizing, and test preparation. (See "Mapping: A Technique for Translating Reading into Thinking" in TEACHER HELPS.)
______ 3. practices reading and composing visual aids of various types.

MASTERY: The older and/or more able student

______ 4. applies in other subject areas his/her understanding of charts, pictures, and mind maps.
______ 5. discovers his/her own best mode of visualizing, notetaking, organizing, memorizing, and prewriting.
______ 6. seeks and devises visual aids voluntarily when the need arises.
______ 7. recognizes sentence diagramming as a map for understanding sentences.
______ 8. writes summaries of information contained in charts, pictures, graphs.
______ 9. recognizes complex relationships between pictures, graphs and charts. (A close-up of a section of a larger picture, etc.)

EVALUATION: Help students devise mind maps, charts, timelines, etc. with the literature or other course content to aid understanding; check student performance on standardized tests that require reading pictures, charts, etc.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Understanding of dates, B.C., A.D.

______ 2. Locating and using a Key to Symbols.

______ 3. Integrating visual and printed data: Read passages aloud, asking students to decide when to read charts, graphs, and pictures. Some texts clue the reader while others do not.

ENRICHMENT ASSIGNMENTS:

______ 1. Compose a timeline of your own life from birth to present, putting on significant years and events.
______ 2. Draw a chart of an object that you are expert on, labeling the parts and explaining how to assemble it.

REVIEW, EXTEND, AND USE: 10,11,12

COMPETENCY: Reading, Part 2, 3/
CTBS: Tests 8, 9, 10

GRADE: 9
STRAND: Study and Location Skills
SKILL: Mapping, Charting, and Visualizing

SAMPLE ASSIGNMENT

INSTRUCTOR: Skill in using visual aids is best developed by integrating them into the regular course content. Some methods of developing skill include:

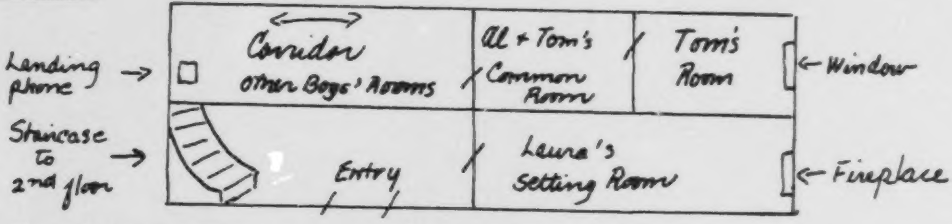
1. Test review. The day before giving a unit test, help students review by drawing a chart with the readings and categories that reflect what has been taught and will be tested on the board. Ask them to copy the chart on to their own paper, and then as a class, complete the chart. The following is a review chart developed for a collection of short stories from a section of Viewpoints (Houghton Mifflin, 1981).

IDENTITY

Title	Author	Main Character	Conflict	Idea
"Antaeus"		T.J.		
"Lost Sister"				Environment plays a stronger role in identity than heredity.
"By Any Other Name"			Racial/Cultural British/Indian	
"The Parsley Garden"	William Saroyan			

In completing and discussing the chart, the class can make comparisons that will likely be the form of test questions in a unit such as this one. If the students had difficulty with the material, you can allow them to use their notes on the test. (This also motivates them to participate and get together a useful chart.)

2. Lecture or Prereading: Draw timelines or plot lines to help students before reading. Preview units with drawings of major ideas. Draw pictures of rooms, or buildings, or sets to help students visualize the space an action is taking place in. The following drawing sets the stage for a class reading of Tea and Sympathy.



Of course, beautiful artwork is not the goal here. Students can fill in with their imaginations. Draw free hand on the board and encourage students to do so. You are providing a thinking tool, not a drafting lesson. Use butcher paper to keep up a chart or drawing when you need the chalkboard for other matters.

3. Study guide: Rather than compose a set of study questions on a reading, devise a shell of a chart or a map for students to complete individually or in small groups. The following example is for the imagery in *Macbeth*:

Macbeth: IMAGERY CHART

Group Activity: Find examples of major images in *Macbeth*. Remember that imagery refers to sensory images and figures of speech. Since repetition of an image gives us a clue that it is important in the play, decide (infer) what the meaning of each image is or how it contributes to the total meaning of the play.

Category	Example I	Example II	Example III	Meaning
BLOOD	"Make thick my blood, / Stop up the access and passage to remorse..." Lady Macbeth (I, v, 362)			
SLEEP	"Sleep shall neither night nor day / Hang upon his penthouse lid...." First Witch (I, iii, 21)			
FOOD	"And in his commendations I am fed; / It is a banquet to me." Macbeth (I, iv, 359)			
CLOTHES	"New honors come upon him, / Like our strange garments, cleave not to their mold / But with the aid of use." Banquo (I, iii, 363)			

4. Mapping: If you have not tried this technique, read M. Buckley Hanf's article in the TEACHER HELPS section. Briefly, and according to Hanf, mapping is a "technique of structuring information in graphic form." It is a more open form of outlining. Mapping can follow brainstorming and clustering ideas or can be based on readings, etc.

(1.) Start by identifying the main idea in a graphic form (i.e., two houses opposed in *Romeo and Juliet*, the "dream farm" in *Of Mice and Men*, the scaffold in *The Scarlet Letter*).

(2.) Around this central idea form secondary categories (i.e., the series of encounters that bring down the houses of Capulet and Montague; the characters who attach themselves to George and Lenny's dream; the three scenes around the scaffold).

(3.) Add in supporting details. Model this technique, pulling students in until they can invent maps of their own. Colored chalk or pens add another learning dimension.

GRADE: 9
STRAND: Study and Location Skills
SKILL: Notetaking

The student will take organized notes from written and oral sources.

BASIC COMPETENCY: The ninth-grade notetaker

______ 1. learns basic notetaking techniques and conventions (pg. #'s, legibility dates, informal outlining, blocking, subheadings, highlighting, underlining, boxing, paraphrasing, summarizing, etc.)
______ 2. structures notes in a visually accessible way so that the relationships within the content are immediately clear (main idea/detail, fact/opinion, formula/example).
______ 3. recognizes several purposes for notetaking and adapts his/her notetaking techniques to the particular content and/or purpose.
______ 4. uses his/her notes regularly as a study tool.

MASTERY: The older and/or more able notetaker

______ 5. differentiates main ideas from supporting details readily and accurately as he/she takes notes.
______ 6. reviews and revises his/her notes routinely, asking questions, looking for relationships, drawing inferences.
______ 7. integrates notetaking skills into his/her entire learning-questioning-thinking process.

EVALUATION: The teacher, the student's peers and/or the student can assess notetaking skills. The teacher can also design tests and other exercises to aid in evaluation.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Main idea vs. supporting detail: See 7-8/IDENTIFYING MAIN IDEA/RECOGNIZING DETAILS.
______ 2. Defining visual accessibility: Use recipe cards, billboards, poems, etc. to show students the relationships between how words are arranged on a page and their meanings.
______ 3. Paraphrasing and summarizing: These skills may need to be reviewed, clarified, and differentiated.

ENRICHMENT ASSIGNMENTS:

______ 1. Invite a speaker and ask students to take careful notes. Give students a particular purpose for notetaking--i.e., they will later have to present the same material to another group. Afterward, publish several sets of these notes and discuss which ones seem more successful and why.
______ 2. Coordinate notetaking instruction with a social studies or science teacher and then monitor these notes regularly, dittoing several sets of notes and discussing their successes and problems. Plan with subject area teacher to set new goals as students improve.

REVIEW, EXTEND, AND USE: 10,11,12

GRADE: 9
STRAND: Study and Location Skills
SKILL: Outlining

The student will practice outlining.

BASIC COMPETENCY: The ninth-grade student

______ 1. outlines reading material to aid comprehension and memory (detects the author's outline).
______ 2. outlines for writing by brainstorming, categorizing, and arranging into best order for paper.
______ 3. differentiates between general statements and details.
______ 4. completes partial outlines provided for mastering difficult subject matter.

MASTERY: The older/more able student

______ 5. recognizes characteristics of topic, sentence, and paragraph outlines.
______ 6. understands the typical form of a published outline (Roman numeral, capital letter, Arabic number, lower case letter, etc.).
______ 7. produces a formal outline for publication or for class assignment.
______ 8. takes down lecture notes in outline form that suits his/her learning style.
______ 9. translates a "mind map" into a formal outline if needed.

EVALUATION: Look for progress over a period of a semester or year. Students should be flexible and recognize different styles and approaches and reasons for outlines.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Generalization/detail: Keep using brainstorming and categorizing activities to lead to outlining. Model or use partial outlines.
______ 2. Roman numerals: Make up a list on a piece of butcher paper and put it up for reference.

ENRICHMENT ASSIGNMENTS:

______ 1. Write an outline for a technical report on a subject about which you are knowledgeable.
______ 2. Compare a piece of fiction and nonfiction by outlining. Which genre more nearly adheres to a formal outline? Why?

REVIEW, EXTEND, AND USE: 10,11,12   CTBS: Test 2/COMPETENCY: Writing 2

GRADE: 9
STRAND: Study and Location Skills
SKILL: Outlining

SAMPLE ASSIGNMENT

INSTRUCTOR: No single outline lesson will suffice, but the following suggestions, attitudes, and examples can be used to guide planning or to serve as a summarizing/synthesizing lesson with students who have already developed outlining skill.

OUTLINING RATIONALE AND TYPES

It is important to recognize the different reasons for which people outline and to understand especially that outlining should be useful and freeing, not pointless or restrictive.

I. Outlining reading material aids understanding.

  A. Non-fiction reading material is usually organized and written so that the outliner sees the outline as an exoskeleton.

    1. Textbook and other informational reading uses a clearly demonstrable outline of topics and subtopics.
      A. Chapter topics and heavy print provide clues.
      B. Table of contents provides clues.
    2. The biggest task of the outliner is to find the important details to relate to the main ideas or topics and subtopics.

  B. Fictional material is frequently chronological, but may involve association, digression, flashback, author interruption.

    1. Finding the movements or changes (character, situation, complication, attitude, etc.) is the best way to organize fictional material for main ideas or outline topics.
    2. Selecting significant details to show the movements is again a big task.
    3. A work of fiction may be outlined on the basis of genre (a gothic novel, a western, a detective novel, an epic poem, a classical drama).
      A. It is convenient to know and use these patterns.
      B. There will be variations in the patterns.

  C. News material mostly uses inverted pyramid order in the form of an opening paragraph (lead) that answers who, when, where, why, and how (if possible).

    1. Details are added in descending order of importance.
    2. News material often is already in the barest form.
    3. Features and editorials use more traditional rhetorical structure, but are still abbreviated.

II. Outlining acts as a tool for organizing ideas that have been brainstormed, written out quickly, or researched.

  A. Outlines that aid the writer need not be formal or public.

    1. Lists, combinations of outlines, maps, charts, chronologies are all forms of outlining that aid the writer who is trying to organize.
    2. Attempting to outline for writing before some prewriting, thinking, researching has taken place may stop up the creative process.

        3. Beginning with an outline skeleton for familiar processes may stimulate thinking.
            A. The lab report and the five-paragraph essay are typical high school outlines.
            B. Forms (application, etc.) are outlines for familiar or routine processes.
    B. Outlines can be deviated from once the writer has begun his or her draft.
    C. Outlining the draft afterwards can help the reviser detect flaws in his or her argument or evidence.

III. Outlining for publication requires attention to form, including parallel structure, and consistency.
    A. Outlines are occasionally called for as an aid to reading a long, complex paper such as a dissertation or technical report.
    B. Formal outlines can be topic, sentence, or paragraph in form.
    C. Published outlines are useful to people already well-versed or in the progress of studying a field or subject.
        1. Outlines are useful reminders or organizers for people who already understand a subject.
        2. Book stores sell outlines along with more detailed study guides.

IV. Outlining notes from lecture or other oral presentations aids memory and understanding.
    A. Most lecturers present material organized from outlines.
        1. Verbal clues, such as "the point is" "an example of" are aids to the notetaker.
        2. Board or overhead projector outlines may be provided.
    B. Good notetakers leave open spaces so that they can work back and forth with the lecturer.
        1. Information from readings or other sources can be added in spaces as well.
        2. Summary paper (wide-margined) is the best choice for note takers.
    C. Using colored pens to mark, categorize, and thread together strands of ideas in a body of notes is helpful to students.
        1. Categorizing is re-inforced by color that involves the right hemisphere of the brain.
        2. The activity itself is a systematic review.

* * *

GRADE: 9
STRAND: Study and Location Skills
SKILL: Organizing for Test-Taking: Competency, CTBS, SAT

The student will recognize and practice sound test-taking techniques.

BASIC COMPETENCY: The ninth-grade student

______ 1. reads and follows directions on a test.

______ 2. completes an impromptu writing assignment in a given time period successfully.

______ 3. proofreads his/her own writing.

______ 4. understands the difference between random guessing and educated guessing on objective tests.

MASTERY: The older and/or more able student

______ 5. budgets his/her time effectively on an objective test or an essay test.

______ 6. looks for cue words when answering questions.

______ 7. organizes information quickly as an aid to impromptu writing.

______ 8. extends and uses this test taking acumen on classroom tests, other district tests, and college entrance tests.

EVALUATION: Student can pass district reading competency test with a score of 75% or better and can pass the writing competency test with a score of 6 or better, and demonstrates positive attitude toward other tests.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Reading and following directions: See 9/FOLLOWING DIRECTIONS.

______ 2. Lacks fluency in writing: Have students keep a journal where they write daily for approximately 10 minutes. Teach students to generate ideas through brainstorming, clustering, mapping, etc.

______ 3. Cannot proofread own writing: Provide exercises in basic mechanics and proofreading and use peer editing groups.

______ 4. Lacks understanding of form in writing: Provide exercises and models in paragraphing, writing introductory paragraphs, closing paragraphs, and topic sentences.

ENRICHMENT ASSIGNMENTS:

______ 1. Listen to tapes and complete worksheets for Test Taking Techniques, Agin and Prather, Educational Activities.

______ 2. Find examples of poor and adequate directions in your environment (technical manuals, "how to" books, dress patterns, recipes). Evaluate the characteristics of good and poor directions.

REVIEW, EXTEND, AND USE: 10,11,12 COMPETENCY: Writing 2/CTBS: 3,4,5/SAT

GRADE: 9
STRAND: Study and Location Skills
SKILL: Using the Library: Periodicals and Biographies

The student will use the reference materials specified below in preparing an oral or written assignment suited to class content.

BASIC COMPETENCY: The ninth-grade researcher

______ 1. uses the Reader's Guide to Periodical Literature to research a given topic.
______ 2. uses the biographical sources (DNB, DAB, Notable American Women, Current Biography) in the library to research a given topic.
______ 3. documents his/her sources, using bibliography form.
______ 4. learns the lay-out of his/her new school library.

MASTERY: The older and/or more able student

______ 5. uses the microfilm resources available to him/her in the school and local public library to enhance the scope of his/her research.
______ 6. uses the thesaurus and the other word-source reference materials for research in language choices and sources.
______ 7. learns to use the Library of Congress system.
______ 8. uses library readily without being assigned a library task.

EVALUATION: The teacher will evaluate the student by administering a test on library resources and by noting the use of varied references on the student's reports.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Use of the various parts of a reference book to gain information in the book: See 7-8/USING THE PARTS OF A BOOK.
______ 2. Encyclopedia, almanac, atlas, card catalog and Dewey Decimal System: Review 7-8/USING LIBRARY or perhaps give a diagnostic test to see how much review is needed. Use a filmstrip as a review technique.

ENRICHMENT ASSIGNMENTS:

______ 1. Invent and produce a library game or puzzle that encourages the use and familiarization with the reference materials, such as a treasure hunt.
______ 2. Find out about the vertical file that the librarian keeps. Plan an explanation to the class about its contents and uses.

REVIEW, EXTEND, AND USE: 10,11,12

CTBS: Test 8

GRADE: 9
STRAND: Study and Location Skills
SKILL: Reading and Writing Bibliography Entries and Footnotes

The student will recognize the elements and uses of bibliography entries and footnotes.

BASIC COMPETENCY: The ninth-grade researcher

______ 1. enumerates the basic items of a bibliography entry in sequence: author, last name first; title; publishing data (city, publisher, date).

______ 2. understands that the bibliography is an alphabetical listing usually by author's last name of all resources consulted in composing a paper.

______ 3. recognizes that the basic items and sequence in a traditional footnote are the same, but that form (punctuation, author's name in proper order, and indentation) is different.

______ 4. understands that quoted and closely paraphrased material must be footnoted.

______ 5. understands the meaning of the words and phrases ibid., op. cit., and loc. cit. for reading not using. (Not used now, according to most authorities.)

______ 6. understands that documentation forms can be reviewed by referring to many available manuals in libraries and bookstores.

MASTERY: The older and/or more able student

______ 7. follows research manual models for more complex or unusual resources.

______ 8. understands the importance of flexibility about the different research demands of different teachers.

______ 9. knows the three basic kinds of bibliographies: practical, working, and complete.

______10. understands the purpose of an annotated bibliography.

EVALUATION: Teacher evaluation of exercises, tests, and research papers.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor reading/writing ability: Focus on one-resource papers and teach that one bibliography form. Throughout the year, give research assignments for different sources, reviewing form each time. Practice counts.

______ 2. Inattention to detail: Create lessons where students look at form closely and try to make sense out of it. Be a good model yourself. When you use resources for handouts, document them accurately.

ENRICHMENT ASSIGNMENTS:

______ 1. Footnote/bibliography form is considered notoriously difficult and tedious. Consider why this might be and invent another form that you would consider better.

REVIEW, EXTEND, AND USE: 10,11,12

CTBS: Test 8

GRADE: 9
STRAND: Study and Location Skills
SKILL: Reading and Writing Bibliography Entries and Footnotes

SAMPLE ASSIGNMENT

INSTRUCTOR: Demonstrate with a close analysis that bibliography and footnote form is consistent, and then give students some scrambled entries to organize without reference to a model. Let them check their arrangements with the accurate one.

STUDENT GUIDE TO WRITING BIBLIOGRAPHY ENTRIES AND FOOTNOTES

1. Look at the following example:

margin | Mitford, Jessica. *The American Way of Death.*
     New York: Crowell, 1978.

2. There are three basic items, each separated by a period.

Author:	Mitford, Jessica.
Title:	*The American Way of Death.*
Publishing Data:	New York: Crowell, 1978.

3. Because the bibliography is alphabetized, the author's last name appears first. Anytime you place a last name first, you follow it with a comma. This is a punctuation rule for all instances not just bibliographies.

4. Begin the first line of the entry at the margin and indent any succeeding lines 5 spaces.

5. Titles of books, plays, and movies are italicized in print or underlined in a manuscript. Titles of short stories, articles, short poems are placed in quotation marks. Again, these rules always apply and not just to bibliographies.

6. The publishing data can be found on the title page and/or the copyright page that follows. You always place it in the same order: city: publisher, date. If you cannot remember the order, try the following mnemonic device: "I must go to the city first, and following that I can go to the publisher's house to find the date."

7. The punctuation inside the publishing data is also logical. The city is followed by the publisher, and colons indicate that something follows. A comma is normal punctuation to separate a date.

8. Now look at a footnote for the same book. Note the differences.

[4] Jessica Mitford, *The American Way of Death* (New York: Crowell, 1978), 120.

9. The basic elements are the same except for the addition of a page number or numbers to show the location of the quoted or paraphrased material. Some manuals show p. or pp. before the page number, but it is not needed because the number is in the page number position. Be consistent if you choose to use p. and pp.

10. The author's name is in normal order, and the entry begins with a 5-space indention while any succeeding lines return to the margin. This reverses bibliography order. Space is needed for the footnote number to precede the name.

11. The basic items are separated by commas with one exception.

Author:	Jessica Mitford,
Title:	The American Way of Death
Publishing Data:	(New York: Crowell, 1978),
Page(s):	120.

There is not a comma after the title because it would violate a basic punctuation rule: No punctuation before parenthetical material in a sentence. There is a period at the end because it is the end of the entry.

12. Notice that the publishing data is taken exactly from the bibliography entry and placed inside parentheses.

ASSIGNMENT:

Once you understand the basic items, sequence, and punctuation for book entries, you will not need to refer constantly to a model. You will also be a better proofreader because you will see errors more readily. Test yourself by trying the following jumbled entries. Compose both a bibliography entry and a footnote for each.

1. A History of Modern Poetry
   David Perkins
   1976
   Harvard University Press
   Cambridge
   p. 99

2. Harper and Row
   The Boys of Summer
   Roger Kahn
   New York
   p. 10
   1977

3. Tillie Olsen
   Delacorte Press
   1956
   New York
   Tell Me a Riddle
   p. 68

4. Macmillan
   1940
   To the Finland Station
   p. 201
   New York
   Edmund Wilson

Now see if you can derive a few rules for other types of documentation, particularly newspaper and magazine articles, article from an anthology, an encyclopedia entry, and a work with more than one author. Use the attached samples for your research. (INSTRUCTOR: Provide samples from Basic English Revisited in 12/PREPARING A SENIOR RESEARCH PROJECT.)

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Using Idioms Correctly

The student will practice idiomatic English in his/her own writing and speaking and will proofread writing for errors in idiom.

BASIC COMPETENCY: The ninth-grade writer

_____ 1. defines the term idiom as "an expression peculiar to a language."

_____ 2. recognizes that idioms conform to no rules or principles; that each is a law unto itself.
_____ 3. recognizes that idioms may violate logic and/or grammar and still be correct.
_____ 4. learns how to check the dictionary for idiomatic phrases when uncertain of meaning.
_____ 5. uses adverbs and prepositions idiomatically in his/her own writing.
_____ 6. learns the value of reading an essay orally to catch misuses of idioms.

MASTERY: The older and/or more able writer

_____ 7. applies his/her awareness of idioms to the study of a foreign language.
_____ 8. assists non-native speakers in developing an ear for idiomatic English and in proofreading papers in peer revision groups.

EVALUATION: Student papers should be corrected for these types of errors. Occasionally, exercises and quizzes on commonly misused idioms can be used for instruction and evaluation, particularly oral drill.

POSSIBLE AREAS TO REMEDIATE:

_____ 1. Problems for non-native speakers: Direct students to keep correct lists of phrases that they have misused. Encourage students to practice correct uses of idioms orally. Communicate to the ESL teacher common problem areas.
_____ 2. Localisms: Listen to and read student work for regional misuses: could of for could have (could've)/angry at for angry with. Commonly misused idioms may be in the native speaker's ear and require oral drill for change.

ENRICHMENT ASSIGNMENTS:

_____ 1. Choose a word and find 5 to 10 different idioms that contain the word. Good choices include: walk; heart; make; get; and run.
_____ 2. Trace the origin of an idiom that once was a figure of speech, but which has lost its original meaning in The Oxford English Dictionary, A Dictionary of Catch Phrases, and An Almanac of Words at Play. Some choices include: "darkhorse," "blacklist," "toe the line," and "read between the lines."

REVIEW, EXTEND, AND USE: 10,11,12

COMPETENCY: Writing 2/
CTBS: Test 5/SAT

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Using Idioms Correctly

SAMPLE ASSIGNMENT

INSTRUCTOR: The following worksheet can be distributed to students for an exercise and then attached inside their writing folders for reference. You might want to leave space in the columns for students to add others that come up in their writing. This lesson should be especially helpful to non-native speakers.

IDIOMATIC ENGLISH

English idiom concerns words not used alone but in combination with others. The key to an explanation of idiom and idiomatic is particularity or peculiarity. Each idiomatic expression is a law unto itself. It may violate grammar or logic, or both; yet it is an acceptable phrase, familiar, and widely used and easily understood—for the native born. Not English alone but every language has its idioms, its peculiarities. Idiomatic English may also be difficult for all who have not listened closely to the talk of acceptable speakers. Only a few generalizations are possible about English idioms:

One: Several words combined may lose their literal meaning and indicate something only remotely suggested by any one word: lay up, heavy hand, toe the line, make out, black list

Two: Parts of the human body and its activities have suggested many idioms: all thumbs, stand on one's own feet, keep one's eyes open, step on one's toes, keep one's chin up.

Three: Hundreds of idiomatic phrases contain adverbs or prepositions with other parts of speech. There is no "rule" guiding their use; yet certain combinations are allowable and clear while others are not.

Unidiomatic	Idiomatic
accord to	accord with
according with	according to
accuse with	accuse of
acquaint to	acquaint with
acquitted from	acquitted of
adverse against	adverse to
all the farther	as far as
among one another	among themselves
angry at	angry with
as regards to	as regards
blame it on me	blame me for it
cannot help but talk	cannot help talking
comply to	comply with
conform in	conform to, with
convince to	convince that
die with	die of
doubt if	doubt whether
feel of	feel
free of	free from
frightened of	frightened by

graduated	graduated from
have got to	must
identical to	identical with
in accordance to	in accordance with
in search for	in search of
kind of a	kind of
listen at	listen to
oblivious to	oblivious of
out loud	aloud
plan on going	plan to go
prior than	prior to
sensitive about	sensitive to
superior than	superior to
tend to	attend to
treat on	treat of
unequal for	unequal to
unmindful about	unmindful of
vie against	vie with

CORRECT ERRORS IN IDIOM IN THE FOLLOWING SENTENCES:

1. Please listen at this music; it is superior than anything I've ever heard.
2. He was initiated to our fraternity during his first year at college.
3. Oblivious to all sound, he concentrated on his studying.
4. She was enamored with the idea, but there was nothing she could do about it.
5. As I sat in the bench, I looked quietly about the room.
6. I become very bored of doing nothing but study all the time.
7. If you will wait on me for only 10 minutes, I'll be glad of an opportunity of going with you.
8. There was a 5,000-feet drop on the right of the road.
9. That is a trait which is peculiar with this race of people, but they seem to be unmindful to it.
10. I hope of having my own business some day.
11. If you don't plan on going with me, I shall be free of all future obligations to you.
12. Some students enjoy very much to go to the movies.

USE CORRECT PREPOSITIONS WITH EACH OF THE FOLLOWING VERBS:

acquaint, acquiesce, center, collide, engage, sympathize, wait, part, concentrate, listen

USE CORRECT PREPOSITIONS WITH EACH OF THE FOLLOWING WORDS:

peculiar, prodigal, independent, unmindful, glad, sympathy, angry, repugnant, vexed, hatred, ambitious, sick, careful, obedient, worthy

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Identifying and Using Verbals

The student will identify the infinitive, participle, and gerund and use them in his/her own writing.

BASIC COMPETENCY: The ninth-grade writer

______ 1. recognizes in sentences infinitives, gerunds, and participles.

______ 2. uses verbals when combining sentences and in revising sentences in his/her own writing.

______ 3. understands rules about (1.) use of possessive pronoun with gerund and (2.) split infinitives.

______ 4. understands which parts of speech verbals may become.

MASTERY: The older and/or more able writer

______ 5. uses and proofreads for parallel structure in use of verbals.

______ 6. proofreads for misplaced modifiers.

______ 7. recognizes that using verbals adds more verbs to his/her sentences.

EVALUATION: Use exercises and quizzes to check recognition; provide passages with errors in usage of verbals from student papers for proofreading and correcting; and use sentence combining to encourage experimenting with verbals.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Misuses in ear: The rules in item #3 above are widely ignored in speech, and the split infinitive rule is passing out of standard use altogether.

______ 2. Parts of speech and phrases and clauses: Use a standard grammar book for exercises.

ENRICHMENT ASSIGNMENTS:

______ 1. Choose a passage from the literature that you are reading. Identify the verbals and then model, using another topic, a passage of your own.

______ 2. Take passages from two or three writers that you have read; mark the verbals; and then compare the styles and purposes based on your analysis.

REVIEW, EXTEND, AND USE: 10,11,12

CTBS: Test 5/SAT

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Identifying and Using Verbals

SAMPLE ASSIGNMENT

INSTRUCTOR: Like sentence combining, modeling is a useful method to get students to try different sentence styles. For this lesson, you should seek passages that contain verbals, then type them, double spacing, so that students can write underneath. Passages from class readings provide the best choices.

ASSIGNMENT: The following activity stimulates your game center. Choose a different subject and write in the style of the passage below exactly, choosing the same part of speech. See how far you can get before you can no longer work it out sensibly.

From "The Mysterious Stranger" by Mark Twain

"A small storm-cloud began to settle down black over the castle, and the miniature lightning and thunder began to play, and the ground to quiver, and the wind to pipe and wheeze, and the rain to fall, and all the people flocked into the castle for shelter. The cloud settled down blacker and blacker, and one could see the castle only dimly through it; the lightning blazed out flash upon flash and pierced the castle and set it on fire, and the flames shone out red and fierce through the cloud, and the people came flying out, shrieking, but Satan brushed them back, paying no attention to our begging and crying and imploring; and in the midst of the howling of the wind and volleying of the thunder the magazine blew up, the earthquake rent the ground wide, and the castle's wreck and ruin tumbled into the chasm, which swallowed it from sight, and closed upon it, with all that innocent life, not one of the five hundred poor creatures escaping. Our hearts were broken; we could not keep from crying."

For storm-cloud, try: motorcycle, town gang, breeze, ship, airplane, car, girl, opera singer, first baseman, etc.

Example: A light airplane dove to level off over the mountain, and the waiting mechanic and owner began to fidget, and the plane to sputter, and the crowd to groan and shriek, and the plane to fall, and all the viewers moved from the runway for shelter.

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Developing Sentence Variety

The student will vary the length and rhythm of his/her written sentences purposefully.

BASIC COMPETENCY: The ninth-grade writer

______ 1. achieves sentence variety with different sentence beginnings, i.e., using single word modifiers such as adjectives, adverbs, and participles, and by using prepositional phrases.
______ 2. varies sentence structure by combining short, related sentences into a complex sentence and/or by putting one idea into a subordinate clause.
______ 3. provides the rhythm of speech in his/her writing by varying the sentence length and by using loose and periodic sentences.
______ 4. punctuates combined and developed sentences accurately.
______ 5. learns the advantages of reading sentences aloud or back to self.

MASTERY: The older and/or more able writer

______ 6. adjusts sentence length by (a.) expanding the subject with appositives, adjective phrases, and verb phrases; (b.) expanding the verb, showing how its action progresses; and (c.) beginning the sentence with participial or infinitive phrases.
______ 7. gains emphasis with parallel structure.
______ 8. recognizes the weaknesses of passive voice constructions.
______ 9. gains emphasis with inverted syntax.

EVALUATION: The teacher, the student's peers, or the student can assess the success of the sentences by comparing them to models. The teacher can also design tests and exercises to aid in evaluation. Student revisions of papers can focus on sentence revisions and the teacher should look for long-term change in the writing folder.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Complete sentences vs. fragments: In trying new sentence styles, the student may write fragments or misplace modifiers.
______ 2. Concepts of modification: Students may need to review with models how and why nouns and verbs are modified.
______ 3. Review the prepositional phrase, the appositive, the participial phrase, and subordinate clauses: Use models, remembering that students can write more difficult sentences than they can analyze.

ENRICHMENT ASSIGNMENTS:

______ 1. Examine passages of literature for the effective use of various structures, particularly those by Ray Bradbury and John Steinbeck.

REVIEW, EXTEND, AND USE: 10,11,12 COMPETENCY: Writing 2/CTBS: Test 5

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Writing Paragraphs: Compare/Contrast; Cause/Effect; Classification

The student will develop and write a paragraph that suits his/her purpose for writing, using each of the following rhetorical methods: compare/contrast; cause/effect; classification.

BASIC COMPETENCY: The ninth-grade writer

______ 1. understands the concepts of compare/contrast, cause/effect, and classification.
______ 2. chooses appropriate topics for each method.
______ 3. chooses appropriate details to support the topic and fit the particular method being used.
______ 4. understands how to organize the three types of paragraphs.
______ 5. understands transitional words and phrases (however, on the other hand) and sentence forms and conjunctions (if...then) that relate to the rhetorical method.

MASTERY: The older and/or more able writer

______ 6. understands that idea and purpose determine the type of paragraph used.
______ 7. uses these methods to write about ideas as well as people, places, and things.
______ 8. applies these paragraph methods to longer essays.
______ 9. applies knowledge to his/her reading.

EVALUATION: Teacher and peer evaluation of written work.

POSSIBLE AREAS TO REMEDIATE:

______ 1. The difference between comparison and contrast: Discuss the idea of comparing/contrasting items within the same class.
______ 2. The concept of classification and cause/effect: Reading skills exercises from the reading lab usually have simple examples.
______ 3. Narrowing the topic and writing clear topic sentences: See 7-8/DEVELOPING A PARAGRAPH and 9/DEVELOPING PARAGRAPH CONTROL.

ENRICHMENT ACTIVITIES:

______ 1. Find paragraphs or essays in your outside reading that employ these three paragraph forms.
______ 2. Use the classification method to write a satire on some aspect of our school.

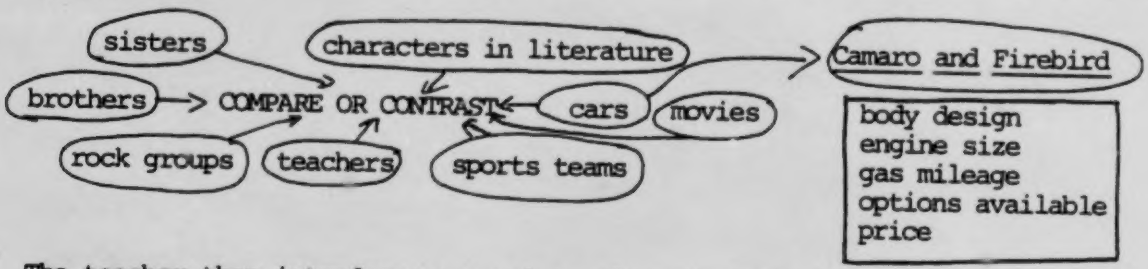
REVIEW, EXTEND, AND USE: 10,11,12 COMPETENCY: Writing 2/CTBS: Test 5

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Writing Paragraphs: Compare/Contrast; Cause/Effect; Classification

SAMPLE ASSIGNMENT

INSTRUCTOR: All three paragraph methods employ a level of abstract thinking, and therefore, prewriting activities are essential. Be sure the students understand the concept being employed before they start writing paragraphs.

COMPARE/CONTRAST: When we compare two or more things, we note similarities. When we contrast two or more things, we note differences. (Students should know that the word comparing implies contrasting as well.) Before developing a paragraph, the teacher can review the idea of comparing/contrasting things from the same class and encourage students to write about significant elements in the two things being compared. The teacher might start by clustering with the students ideas that can be compared or contrasted. Choose one of the ideas and have students list elements about the things that can be compared/contrasted.


sisters
characters in literature
Camaro and Firebird
brothers
COMPARE OR CONTRAST
cars
movies
rock groups
teachers
sports teams
body design
engine size
gas mileage
options available
price

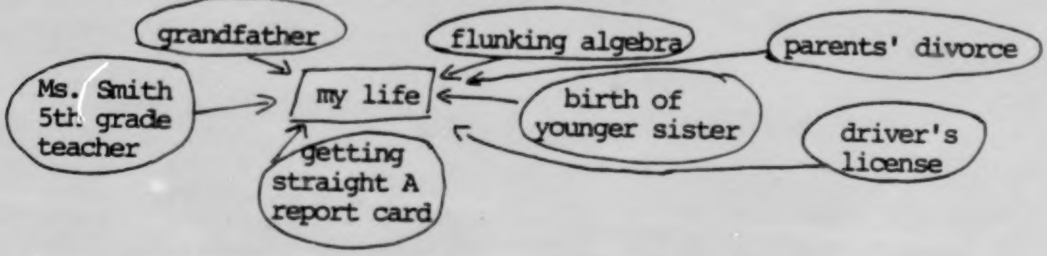
The teacher then introduces several sample paragraphs that employ the two methods of development that students may follow.

Method One: First, mention all the characteristics of A and then mention all the characteristics of B.
Method Two: Mention a characteristic of A and compare or contrast it with a characteristic of B; mention a second characteristic of A and compare/contrast with one of B, etc.

Method One	Method Two
AAA BBB	AB AB AB

● ASSIGNMENT: Plan and then write a paragraph on a topic of your choice using comparison or contrast for your method of development. Decide which plan of development you will use.

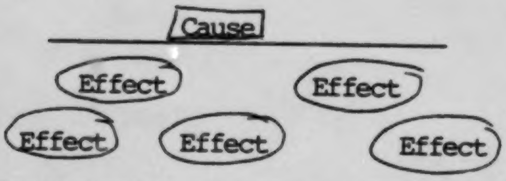
CAUSE AND EFFECT: Before the students write a paragraph, the teacher can review the idea of cause and effect by having the students cluster events/people that have affected their lives.

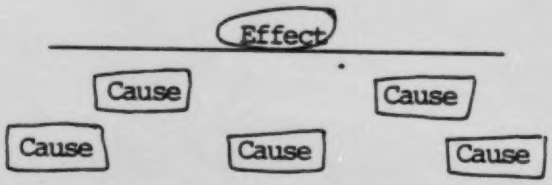

grandfather
flunking algebra
parents' divorce
Ms. Smith 5th grade teacher
my life
birth of younger sister
driver's license
getting straight A report card

Have the students take one of the ideas they clustered and list the effects on their lives brought about by the cause.

Driver's License
—can go long distances without parents
—do not have to depend on public transportation
—can go to the drive-in
—can go places parents don't want to go
—can go cruising with friends and meet new people

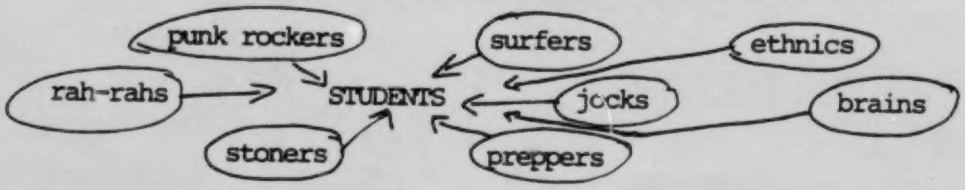
The teacher now reads several examples of cause/effect paragraphs to the students. Some examples should proceed from cause to effect and some should proceed from effect to cause. Discuss the paragraphs and the plan the writer has employed.


Cause
Effect
Effect
Effect
Effect
Effect


Effect
Cause
Cause
Cause
Cause
Cause

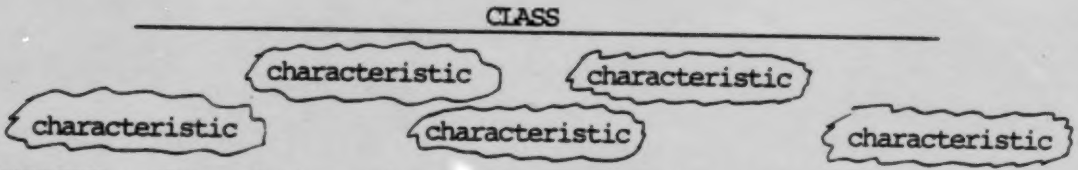
●ASSIGNMENT: Plan and then write a paragraph on a topic of your choice using cause and effect as your method of development. Decide on which plan of development you will use.

CLASSIFICATION: Classification is a means of organizing a paragraph by dividing a larger subject into smaller parts. A writer uses classification to help his/her reader understand the subject better. This method requires that students be able to devise categorical classifications for a subject. The teacher might start by clustering "students" with the class.


punk rockers
surfers
ethnics
rah-rahs
STUDENTS
jocks
brains
stoners
preppers

Other possible topics: popular music, teachers, parents, TV shows, magazines.

The teacher than gives the students examples of classification paragraphs and analyzes what the writer has done.


CLASS
characteristic
characteristic
characteristic
characteristic
characteristic

●ASSIGNMENT: Plan and then write a paragraph on a topic of your choice using classification as your method of development.

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Developing Paragraph Control

The student will write a paragraph with a clearly stated topic sentence, a body in which all sentences relate to the topic and follow logically from one another, and a conclusion.

BASIC COMPETENCY: The ninth-grade writer

______ 1. understands the elements in a well-organized paragraph: topic sentence (assertion), body, and conclusion.
______ 2. writes a clear topic sentence (assertion).
______ 3. presents specific details in a logical sequence to support the topic sentence (assertion).
______ 4. practices writing and analyzing paragraphs.

MASTERY: The older and/or more able writer

______ 5. writes interesting as well as clear topic sentences.
______ 6. uses transitional devices to show relationships.
______ 7. writes effective concluding sentences.
______ 8. applies paragraph development skill to longer essays.
______ 9. writes paragraphs where the topic is implied rather than stated.
______ 10. uses chronological and spatial order effectively to organize descriptive and/or narrative paragraphs.
______ 11. answers questions about development and sequence on standardized tests.

EVALUATION: Teacher and peer evaluation of written work.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Topic sentence: Practice narrowing and stating clearly. Review assertions and details.
______ 2. Unity: Practice selecting details that relate directly to a topic.

ENRICHMENT ASSIGNMENTS:

______ 1. Find interesting paragraphs in your outside reading that illustrate effective openings, well-organized bodies, and effective conclusions.
______ 2. Make up a game to share with the class by writing the sentences from published paragraphs of your choosing on note cards and challenging the group to discern the author's order.

REVIEW, EXTEND, AND USE: 10,11,12 COMPETENCY: Writing 2/ CTBS: Test 5

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Developing Paragraph Control

SAMPLE ASSIGNMENT

INSTRUCTOR: There are a multitude of sample paragraphs that one can find in writing/grammar books in use in the district. Whenever possible, however, it is preferable to work with paragraphs written by the students. Gather a collection of ten or so paragraphs. Some should be unified and well-organized; some should have extraneous information; some should have sentences that all relate to the topic but are disorganized. Before the students work on their own, it might be valuable to put a few sample paragraphs on an overhead projector and have a class discussion on how to improve them. Bill Strong's Sentence Combining and Paragraph Building (pp. 99-131) contains single paragraph exercises. This book is available through your department chairperson. The following paragraph can be used as a model for students.

BLUEPRINT FOR A PARAGRAPH

TOPIC SENTENCE →

The object of glamorizing a product is to make it more real than reality. For example, no thinking adman would think of photographing coffee for a coffee commercial. The real thing shows up like melted licorice; but a cup of flat Coca-Cola makes splendid coffee. Whipped cream photographs like dried-out calcimine, but top a dessert with shaving cream and you've got a real lip-smacker. Ground-up cloves are just the thing for removing with electric razors, whereas real whiskers look like sand. One studio spent an expensive day trying to get a roast chicken to look piping hot and finally got the precise effect by placing six lighted cigarettes in the bird's gizzards.

TRANSITIONS

DETAILS

—Bernard Asbell, "The Sixty Second Sell"

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Organizing Multiparagraph Compositions

The student will write a multiparagraph composition dealing with a single topic or idea, and containing a thesis paragraph, which clearly states the main idea of the composition, and other paragraphs which further explain or support the main idea.

BASIC COMPETENCY: The ninth-grade writer

______ 1. decides on a topic that interests him/her and narrows the topic so that it can be treated within the limits of a composition.
______ 2. writes a clearly stated thesis, using what he/she knows about generalizations, assertions, main ideas, and/or topic sentences.
______ 3. writes several body paragraphs which further develop or explain the thesis.
______ 4. uses transitional devices to tie the ideas together.
______ 5. writes a concluding paragraph that ties all the ideas together and indicates that the composition is finished.

MASTERY: The older and/or more able writer

______ 6. sets the tone and mood of his/her composition based on audience and purpose.
______ 7. writes a thesis paragraph that engages the reader's attention and interest.
______ 8. writes a thesis paragraph where the topic is implied rather than stated.
______ 9. chooses information and a method of organization that enhance the purpose and tone of the composition.
______ 10. writes conclusions that reflect on, rather than restate what has been written.

EVALUATION: Teacher and peer evaluation of written work.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Assertions/details: Practice choosing and narrowing a topic.
______ 2. Fact and opinion: Review the difference between fact and opinion and when each is appropriate to use.
______ 3. Methods of organization: Spatial/chronological/least important to most important idea, etc.
______ 4. Transitional devices: Time, contrast, repetition, conclusion.

ENRICHMENT ASSIGNMENTS:

______ 1. Write essays on a single topic for two different audiences: parent/child, student/teacher.
______ 2. Find the writer's thesis or controlling idea and see how it organizes his/her article. Suggest what the writer might change for a different audience.

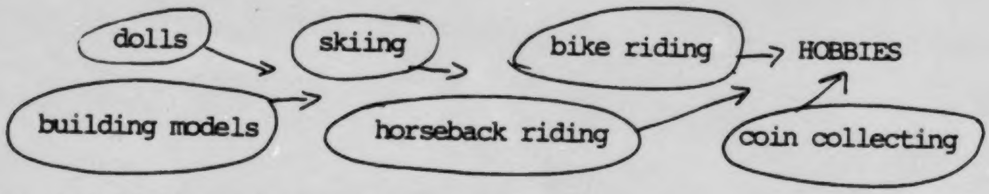
REVIEW, EXTEND, AND USE: 10,11,12 COMPETENCY: Writing 1/CTBS: Test 5

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Organizing Multiparagraph Compositions

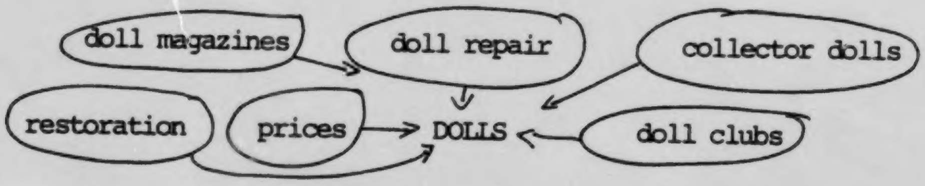
SAMPLE ASSIGNMENT

INSTRUCTOR: In teaching writing, a teacher's time is used most effectively in intervening in the prewriting, planning and rough draft stages, not in correcting the final composition. Students need to be taught the process involved in writing a composition.

PREWRITING: Choosing a topic is often one of the most difficult stages for students. One effective method to help students choose a topic is called clustering. Write a general topic on the board and have students brainstorm whatever comes into their heads that relates to the topic. Do not edit at this point. After the students are done contributing, discuss which suggestions would be appropriate for a composition.



Once the students have chosen topics, they can use the same clustering technique to discover that they know about the subject and what information is appropriate for the purpose of their composition.



WRITING: Once the students are ready to write, they will need help in narrowing the topic and writing a clear thesis statement. Many student compositions are in trouble at this early stage because the thesis is either too broad or not clearly stated. Once students have a thesis, they can work on organizing their information in a way that fits the type of composition they are writing and their purpose. The teacher should make students aware of the types of organizational styles available. Models do this very effectively. Attention should be given to writing introductions that are interesting as well as clear. Some students find it easier to write an introduction after they have written the body of the composition. Stress the use of transitional words and phrases to tie the paragraphs together. Again models can be used to illustrate different styles of conclusions. When appropriate, students should write a rough draft that goes through a period of revision. Peer and teacher response is most effective at this stage.

ASSIGNMENT: The actual wording of the assignment will depend on the type of composition being assigned. However, all assignments should require that the following elements are present in the composition: (1.) a clearly stated thesis paragraph; (2.) body paragraphs that develop or explain the thesis (3.) transitional devices; and (4.) concluding paragraph.

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Writing Engaging Openings

The student will write compositions which have effective openings, engaging the interest of the reader immediately.

BASIC COMPETENCY: The ninth-grade writer

_____ 1. chooses opening sentences appropriate to his/her particular mode of discourse and purpose.
_____ 2. writes openings that establish the voice and tone while arousing the interest of the reader.
_____ 3. avoids cliches and gimmicky openings.

MASTERY: The older and/or more able writer

_____ 4. revises his/her openings carefully, understanding that an effective introduction must often be rewritten after the paper is complete.
_____ 5. implies the setting in the first few sentences of a narrative and balances his/her introduction with an equally effective (although perhaps implied) conclusion.
_____ 6. understands the organization of the "inverted pyramid" introduction which matches the classic five paragraph essay model. (See Lively Art of Writing.)
_____ 7. learns classic rhetorical openings—quotation, rhetorical question, anecdote, and startling statement—and their effective uses.

EVALUATION: Teacher and/or peer examination of student papers will indicate student progress. Tests could also be devised which, for example, ask students to select the best introductions from several choices.

POSSIBLE AREAS TO REMEDIATE:

_____ 1. Cliches/gimmicks/triteness: Students may need to review the meanings of these terms. Examples from student papers are useful.
_____ 2. Setting: Some students may need to be reminded about the basic elements of setting in a narrative.

ENRICHMENT ASSIGNMENTS:

_____ 1. In groups, examine just the first two sentences of several professional short stories. Your teacher will provide you with a list of these. From these two sentences how many elements of the setting can you identify? See if you can guess what might happen in the story.
_____ 2. Television programs often use one lead-in to introduce the series every week. (Mash's, for example, begins with a helicopter scene). Watch one of these lead-ins carefully and write an analysis of it. How successful is it at establishing the tone? at informing us of time and place? at introducing the characters?

REVIEW, EXTEND, AND USE: 10,11,12

COMPETENCY: Writing 2

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Writing Engaging Openings

SAMPLE ASSIGNMENT

INSTRUCTOR: The following is a large group activity designed for students who have already had some instruction in writing good openings and are familiar with the elements of a setting in a short story. Arrange student seating in one large circle to facilitate this activity. Note: In some classes you may wish to limit the topics and/or language choices of your students.

ASSIGNMENT: Complete the following activities for practice in writing openings.

1. Write the opening sentence (just one) of a short story. Try to imply at least one element of the setting.

   EXAMPLE: The increasing darkness and the distant thunder only added to the tension between them.

2. Pass your paper to the student on your left and read carefully the one you receive from the student on your right. Determine the tone and setting intended and add another sentence which further clarifies the setting and begins to bring the story into focus. Put your name in the margin next to your addition.

3. Continue to pass the paper on in this manner until four more (for a total of six) have written. Every person who contributes to the paper should attempt to add to the introduction without moving into the central part of the story.

   EXAMPLE: (1.) The increasing darkness and the distant thunder only added to the tension between them. (2.) However, her face, or what he could see of it, revealed nothing. (3.) The campsite no longer seemed to offer shelter. (4.) Silhouetted now and then against the faint lightning, the tent symbolized instead the barrier between them. (5.) He glanced up at the covered backpacks hanging from the tree and allowed them to distract him. (6.) He wondered if his makeshift attempts would withstand the storm, if it should come.

4. Remember to build on what others have written. Remember too that this is just an exercise and that six sentences is an arbitrary number. In actual short stories, the length and design of the introduction vary from story to story.

INSTRUCTOR: Several culminating activities are possible here. You could do one, some, or all of the following:

1. Using a small group process, select the best introduction(s) and award points to all students who contributed to the winning paper(s).
2. "Publish" several introductions and ask individual students to choose one and continue the story.
3. Continue the same group process as in the original assignment and finish each story.
4. Select only one of the introductions, duplicate it, and ask each student to finish the story. Then compare the stories.
5. Mix in several professional writer's introductions with students' introductions and allow students to evaluate their effectiveness before revealing the authors.

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Sharpening Word Choices

The student will sharpen his/her word choices, choosing more precise and vivid nouns, verbs, and adjectives during the revision of essays.

BASIC COMPETENCY: The ninth-grade writer

______ 1. eliminates unnecessary words from his/her writing.

______ 2. chooses vivid, precise nouns and adjectives to replace vague word choices.

______ 3. substitutes specific action verbs for "to be" verbs unless the "to be" verb is a tense indicator for another verb.

MASTERY: The older and/or more able writer

______ 4. understands that "big" words are not automatically "better" words.

______ 5. recognizes value of reading aloud to make final judgments in word choices and develops an ear for good word language choices.

______ 6. rewords sentences several different ways routinely before choosing the one he/she feels will most precisely express his/her meaning to his/her particular audience.

______ 7. brings word choice questions to peer response group.

______ 8. uses the thesaurus effectively as a prompt.

EVALUATION: The teacher and/or student peers can evaluate progress through an examination of the student's writing. Teachers can also devise tests that give students particular writing situations and then ask them to select the appropriate and/or "better" word from among several choices.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Parts of speech: Students may need to review the parts of speech, especially nouns, adjectives, verbs, and adverbs.

______ 2. Connotation vs. denotation: Teachers may wish to review these concepts. See 9/USING CONTEXT CLUES.

ENRICHMENT ASSIGNMENTS:

______ 1. In groups, explore the thesaurus. Each group (3 to 5 students) should be responsible for presenting a particular word group to the rest of the class. The task of the group will be to explain and/or show how the related words differ from each other in connotation and formality.

______ 2. Choose a short passage from an author you admire. Imitate the style of the passage by substituting your own content but matching your writing, part of speech for part of speech, to that of the original. Your challenge is to come as close as you can to the original in form but maintain a totally different meaning. Choose your words with as much precision as the author you are imitating.

REVIEW, EXTEND, AND USE: 10,11,12

CTBS: Test 5

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Writing from Observation

The student will write a description of a person, animal, place, or event that he/she has observed by design (not a memory description).

BASIC COMPETENCY: The ninth-grade writer

_______ 1. plans a method of observing that covers at least a two-hour period of time and gains the required data.
_______ 2. takes adequate notes both during and immediately after the observation.
_______ 3. adds to the core observation any needed data from memory or secondary research.
_______ 4. writes his/her observations into a descriptive essay that is more showing than telling.

MASTERY: The older and/or more able writer

_______ 5. integrates what he/she has learned about engaging openings, sentence variety, and sharp word choices.
_______ 6. synthesizes interview and secondary information with observation.
_______ 7. writes a saturation (reporter-at-large) report. (See 10/REPORTING AT LARGE.)
_______ 8. submits papers to the school newspaper and/or literary magazine.
_______ 9. applies observation skill in other content area courses, particularly science.
_______10. draws observations into an essay that expresses a larger meaning.

EVALUATION: The teacher or student's peers can respond and evaluate the completed paper. The evaluator should note the relationship between the observation notes and the completed paper.

POSSIBLE AREAS TO REMEDIATE:

_______ 1. Reluctant starters: Develop a heuristic with the students before the observation. (Elicit a set of traits or a set of questions to explore the subject.) See George Hillock's Observing and Writing (NCTE/ERIC) for good prewriting activities.
_______ 2. Poor notetaking: Suggest that the student observer make up a checklist of things to look for and leave writing space below each item on the list.

ENRICHMENT ASSIGNMENTS:

_______ 1. Use your observation assignment for career awareness. Spend a couple of hours with a willing worker in a job that interests you. Describe the activity, routine, and skill of the job.
_______ 2. Set up a long-term observation that is science based, such as plant growth or animal behavior modification. Keep a daily log, and then describe what you saw in an interesting essay.

REVIEW, EXTEND, AND USE: 10,11,12

COMPETENCY: Writing 2

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Writing from Observation

SAMPLE ASSIGNMENT

INSTRUCTOR: The following work sheet can be distributed to students as a heuristic for observing a classroom teacher.

OBSERVING A TEACHER

ASSIGNMENT: Observe one of your current teachers carefully in the classroom for 2 or 3 days. Take notes on what the teacher does and says (these can be your study notes for class) in an abbreviated free writing. Review your notes, organize them into categories, and write an essay based on your notes.

I. Some categories of details that can go into your description:

- 1. Actual physical description: Be precise. "Mr. _______ has curly hair and is tall" does not show much to the reader. Consider whether the physical description contributes to the overall effect of the essay.
- 2. Gestures, characteristic body movements: Consider how the teacher uses the space around him/her.
- 3. Characteristic sayings, methods of talking to the class. Here you might also include diction, voice quality, and classroom dialogue.
- 4. Moods and emotions. These may vary, be relatively stable, change during class or over a period of time. Emotion may be tightly controlled, or freely expressed, or varied. Consider voice tone.
- 5. The classroom itself, if it relates to teacher personality/style.
- 6. Ways in which the teacher interacts with different students; method of controlling and motivating students.
- 7. Classroom incidents. Here you can use memory to support your primary observations. Tell about incidents—amusing, revealing, typical, out of the ordinary—that re-inforce your observation.

II. Writing Tips:

- 1. Do not tell the teacher that you are writing about him/her because it may cause uneasiness. You can show him/her your paper afterward.
- 2. Open with an attention-getting device and organize for description—not a narrative of what happens in the class during the period.
- 3. Attempt to be objective in your writing. The essay should be largely SHOWING with as little telling as possible. Your observations and mode of presenting them will speak for themselves.
- 4. Avoid slander since the papers will be read in class; however, the teacher will not see the essay unless you show it to him/her.

Note to Instructor: For reluctant writers, brainstorm and model an observation, using yourself as the subject. (For those who show up without a complete observation and notes on the day for writing the essay, these modeled notes can be used for an essay about you.)

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Writing from Given (Secondary) Information

The student will write a report on a given topic using secondary sources of information.

BASIC COMPETENCY: The ninth-grade writer

_____ 1. prepares summary notes from readings on a given topic from a minimum of two sources.
_____ 2. coordinates his/her notes into a single, organized presentation of the readings he/she has done from various sources.
_____ 3. writes in his/her own words a report on the given topic which presents the views of recognized authorities.
_____ 4. provides a bibliography identifying the sources of his/her report.

MASTERY: The older and/or more able writer

_____ 5. uses at least four different sources for the report.

_____ 6. goes beyond the Reader's Guide and the encyclopedia in researching his/her report to more specialized resources.
_____ 7. uses information in an essay with a thesis.

EVALUATION: The teacher and the student's peers may evaluate either a written or oral report on its thoroughness, the effectiveness of its presentation, and the variety of its sources.

POSSIBLE AREAS TO REMEDIATE:

_____ 1. How to use the library: See 7-8 and 9/USING THE LIBRARY.

_____ 2. Research materials available to students in the library: Send assignment to county librarian.
_____ 3. Summarizing/paraphrasing: Help student use note cards, read one paragraph at a time, and close his/her book before writing down the information.

ENRICHMENT ASSIGNMENTS:

_____ 1. Arrange to bring in business persons who must follow the same procedure in preparing reports for their companies to show your peers the relevance of the assignment to the world of work.
_____ 2. Bring in reports from magazines and newspapers which have used essentially the process you have used and examine them for clarity and style. The "Lifestyle" sections of newspapers often contain articles based on secondary information rather than first-hand reporting.

REVIEW, EXTEND, AND USE: 10,11,12

CTBS: Test 8

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Writing Monologues and Dialogues

The student will write a monologue and dialogue.

BASIC COMPETENCY: The ninth-grade writer

______ 1. differentiates among dramatic monologues, interior monologues, and soliloquys.
______ 2. writes an imaginary monologue (any type) based on his/her understanding of a fictional character (from class readings), a historical character, or a personal acquaintance in a way that demonstrates understanding of the speaker.
______ 3. writes a dialogue based on literature, personal experience, class role playing, or overheard conversation that demonstrates understanding of the speakers.
______ 4. punctuates monologues and dialogues correctly.
______ 5. reads monologues and dialogues in literature with greater understanding and awareness.

MASTERY: The older and/or more able writer

______ 6. writes a Socratic dialogue as a way to get started on an argument.
______ 7. integrates monologues and dialogues effectively into essays.
______ 8. chooses to write occasionally in the mode of monologue or dialogue.
______ 9. uses monologue and dialogue when writing plays and skits for class performance.
______10. applies knowledge to the writing of dialogues in foreign language class.

EVALUATION: The teacher and/or peers can evaluate the effectiveness of the monologues and dialogues by hearing them read aloud.

AREAS TO REMEDIATE:

______ 1. Punctuation: Start with play dialogue and then have students write into short story/novel dialogue form. Use models.
______ 2. Relationship between character and speech: Use models to show that dialogue and monologue should flow naturally from a sense of who is speaking.

ENRICHMENT ASSIGNMENTS:

______ 1. Try getting down some oral history in the Foxfire style. Use your knowledge of monologues and dialogues to capture the voice and language of the speaker.
______ 2. Tape the dialogue of several television shows and evaluate the effectiveness and appropriateness to plot and character.

REVIEW, EXTEND, AND USE: 10,11,12

COMPETENCY: Writing 2

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Writing Monologues and Dialogues

SAMPLE ASSIGNMENT

INSTRUCTOR: Some good sources, ideas, and motivation can be found in Ken Macrorie's Writing to Be Read (Chapter 6: "People Talking") and James Moffett's Active Voice (Recording Life) and in the Foxfire books. Actually, there are at least two reasons why students ought to be able to use monologues and dialogues: (1.) to capture the way people really sound in writing and (2.) to investigate and understand the way a person or character thinks and behaves for improved reading. The suggestions to students in the following assignments are of a personal experience level, but you can also assign situations from class readings, either before or after you read. Once students have drafts, distribute the worksheet on punctuation.

ASSIGNMENT: Choose one of the premises below or invent your own. Then write briefly: an interior monologue; a dramatic monologue; and a dialogue. These should be fragments. Write long enough to capture the tone or make a point. It is not necessary to set a scene. Just begin.

Premises:

1. Mother and pre-school child on the first day of school.

   ✍ Interior monologue: what the mother is thinking as she takes the child to school.
   ✍ Dramatic monologue: the child talking and responding to his/her mother. We should know what the mother is saying or doing though she does not talk.
   ✍ Dialogue: between the child and mother.

2. A student and an assistant principal with a cut slip/report in hand.

3. Two people stuck between floors on an elevator.

4. A male worker meeting his new female boss.

5. Two elderly people in the common room of a home for the aged.

6. The coach and referee at a basketball game.

7. The used car salesperson and the prospective buyer.

Definitions:

1. Dramatic monologue - an extended speech delivered by one person (character), heard but uninterrupted by others in his/her presence. Often the speaker unintentionally reveals a truth about himself/herself or reveals how his/her audience is responding.

2. Interior monologue - an extended speech in imitation of the mind's prespeech or spontaneous flow. It may be fragmentary and move around by associations rather than logic.

3. Dialogue - a conversation between two people.

A FEW WORDS ABOUT PUNCTUATION

Interior monologues technically require no punctuation and certainly not quotation marks. Quotation marks are for words spoken aloud. Dramatic monologues begin and end with quotation marks because they are spoken aloud.

Dialogues can be set up play script style. This style is a good way to begin or to write a rough draft before trying the more complex form, illustrated below, of writing dialogue inside narratives or descriptions.

MOTHER: Let me comb your hair.
CHILD: I already combed my hair.
MOTHER: Well, it doesn't look like it. Let me try.

The rules for setting off dialogue are best learned by looking at models. Consider the following excerpt from Richard Connell's "The Most Dangerous Game."

> "Nonsense," laughed Rainsford. "This hot weather is making you soft, Whitney. Be a realist. The world is made up of two classes—the hunters and the hunted. Luckily, you and I are the hunters. Do you think we've passed the island yet?"
>
> "I can't tell in the dark. I hope so."
>
> "Why?" asked Rainsford.
>
> "The place has a reputation—a bad one."
>
> "Cannibals?" suggested Rainsford.
>
> "Hardly. Evan cannibals wouldn't live in such a God-forsaken place. But it's got into sailor lore, somehow. Didn't you notice that the crew's nerves seemed a bit jumpy today?"

Some rules illustrated by the passage above:

1. When a new person begins speaking, start a new "paragraph." Set it off.
2. When a person continues talking without interruption for several lines, do not indent, but return to the margin.
3. Enclose in quotation marks (" ") what the person actually says. If a character goes on for several lines, do not put in the final quotation mark until he/she finishes.
4. The quotation mark is the first and the last thing you write when you record a character's speech. The first mark precedes the thing the character says, and the second one comes after the ending punctuation, whether it be a period, question mark, or exclamation point.

* * *

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Writing in the Dramatic Mode

Students will organize a short play, skit, or scene and outline material for dialogue.

BASIC COMPETENCY: The ninth-grade playwright

______ 1. differentiates between a short play and a skit.

______ 2. knows that a play/skit has to have a focus or purpose.

______ 3. recognizes how the setting of a scene contributes to a short play or skit.

______ 4. organizes dialogue from ideas and dramatizes words through action.

______ 5. understands that a play is only a written work until it is performed. (See 9/PERFORMING STUDENT-WRITTEN PLAYS.)

MASTERY: The older and/or more able playwright

______ 6. writes a short play that focuses on a social problem in contemporary society.

______ 7. writes a humorous skit that avoids slapstick comedy.

______ 8. composes a short play where setting is focal point.

______ 9. recognizes how figurative language contributes to reality in drama.

______10. invents conflict for two characters to dramatize.

______11. fictionalizes through drama a historical event.

EVALUATION: Students or teacher can evaluate plays based on reading them aloud or performing them.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Understanding dramatic dialogue: Students should be assigned plays on Channel 9 to observe. Here they can review dialogue that contributes to drama.

______ 2. Dramatic form: Usually, models work well to help students see how to handle stage directions, etc.

ENRICHMENT ASSIGNMENTS:

______ 1. Select your favorite one-act play and rewrite the ending. (Sorry, Wrong Number and Trifles are good choices.)

______ 2. Write a one-act, one-character play based on an experience in your own life that changed you for the better or the worse.

REVIEW, EXTEND, AND USE: 10,11,12

GRADE: 9
STRAND: Composition, Grammar, and Usage
SKILL: Writing in the Dramatic Mode

SAMPLE ASSIGNMENT

INSTRUCTOR: The following activity teaches a plan or outline for play writing. Read a short story with a significant amount of dialogue such as Richard Connell's "The Most Dangerous Game." (Scope and Scholastic often have useful stories for this activity.) Break class into groups and distribute the following planning sheet to students. (This activity presumes a review and extension of 7-8/RECOGNIZING THE CHARACTERISTICS OF DRAMA has taken place.) Give students planning time, with each student completing a plan based on group agreement. Get reports from each group and let class discuss the choices.

Some suggestions for follow-up:

1. If a class needs more re-inforcement, send students back to their groups to write the play based on this story. Have them read and act out each group's version for comparison.

2. Provide newspaper clippings of a short human interest/drama nature and ask students to write them into plays.

3. Choose some ordinary personal experiences that students can write into drama: (1.) first day of school; (2.) first day in high school; (3.) a sports event; (4.) family dinner; (5.) boy meets girl; (6.) video game encounter; (7.) conflict with authority figure; (8.) a frightening moment.

4. Refer students to their writing folders for journal or free writings that have dramatic elements to develop.

5. Select stories (for dramatization) from a short story unit that has been completed. Better writers would do well with the following: "Antaeus," "The Parsley Garden," "The Scarlet Ibis," "The Colt," "The Most Dangerous Game."

6. Break a novel up into significant scenes and assign them to small groups for writing into a skit or play and then performing the script.

7. Give students a skeletal plot of a play or scene you are about to read and ask them to write a script. Some choices are the balcony scene from Romeo and Juliet; the introduction of the jurors in Twelve Angry Jurors; the banquet scene in Macbeth; or the Ascot scene in Pygmalion. Students should be more interested readers once they have tried the plot themselves.

8. See 9/PERFORMING STUDENT-WRITTEN SKITS/PLAYS/SCENES for performance objectives.

9. Dramatize a scene from an outside reading book as a possible choice for either written or oral book reports.

CREATING A DRAMA

Assume that you are a playwright and complete the following worksheet based on the story we read.

SETTING: How many sets will you need?______
How many scenes will be required?______
Briefly describe the setting for each scene:

Where will you need stage directions?

CHARACTERS: How many characters will the play require?______
Who is the protagonist?
Briefly but carefully describe each character:

Look at the story dialogue. How much can you use? Where will you need to create additional dialogue?

CONFLICT: What is the central conflict in this story?

How will you emphasize it? How will you build suspense?

PLOT: List the sequence of events in the plot:

Which event is the climax?
Which event(s) are the denouement?

THEME: Does the play have a theme?______
If so, what is it?
Does it need dramatizing?

GRADE: 9
STRAND: Speaking, Listening, and Performing
SKILL: Performing from Class Readings

The student will perform a role in a scene from class readings.

BASIC COMPETENCY: The ninth-grade dramatist

______ 1. chooses an appropriate scene from literature to dramatize for an intended audience.
______ 2. develops a plan for staging and props, and for writing a script if not performing an actual play.
______ 3. cooperates and rehearses with other performers.
______ 4. develops believable character.
______ 5. maintains an appropriate pace throughout the scene/skit.

MASTERY: The older and/or more able dramatist

______ 6. focuses on a single dramatic event rather than a series of events..
______ 7. integrates physical gestures, voice projection, stage presence.
______ 8. attempts a role in a one-act play involving more than one characterization.
______ 9. transmits a sense of character development.
______10. performs in a readers theater presentation.

EVALUATION: Performance of plays, scenes, skits can be evaluated by the instructor and the student's peers as to organization and effect and/or the script can be read and evaluated if it was written by students.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Concept of character: Review character in literature. Use examples from class readings for exposure to character approaches.
______ 2. Shyness: Provide earlier opportunities for charades, role playing, and getting up before class.

ENRICHMENT ASSIGNMENTS:

______ 1. Create an historical character and set him/her in a time perceived as the best or worst of times in relation to the past. Let the character move the events.
______ 2. Write and perform a short, humorous skit or pantomime based on your reading experiences outside this class.

REVIEW, EXTEND, AND USE: 10,11,12

GRADE: 9
STRAND: Speaking, Listening, and Performing
SKILL: Performing from Class Readings

SAMPLE ASSIGNMENT

INSTRUCTOR: Students are given plays to read through. They are then asked to select a specific role to read for. If too many students vie for the same role then the instructor may assign roles to the student.

Good choices for this assignment include: Arsenic and Old Lace, The Man Who Came to Dinner, Dinner at Eight, The Catbird Seat, You Can't Take It With You.

Each student reads the selected or assigned role of the given play. The reading should focus on voice projection, body mannerisms, and hand gestures. Particular attention should be paid to the interpretation of the character. Is the student believable in the role? When all roles have been read, there should be a consensus of opinion among the student audience as to which reading warrants the role based on reading performance.

When the roles have been assigned the scene should be memorized and played out. If memorizing is a problem (either time or student ability), try a technique suggested by ACT actress Janice Garcia: ask students to memorize the opening and closing lines of the scene and improvise the middle. She points out that this frees the student from the script and the dialogue will be close. This could then be followed up by actual films of the plays and further comparative studies could be made between the film interpretation and the class live interpretation.

Planning tip: The plays and speeches suggested are good choices for this assignment, but the designated literature for your course can be used by selecting dialogues or monologues from short stories or novels and asking students to write the scenes into dramatic form first. Also, if a play is part of your content, consider performing the entire play but double or triple cast so that every student acts.

For other assignments see:

Hoetker, James. Theater Games: One Way into Drama. Urbana: NCTE/ERIC, 1975.
McCaslin, Nellie. Creative Dramatics in the Classroom.
Olfson, Lewy. 50 Great Scenes for Student Actors. New York: Bantam, 1970.
Spolin, Viola. Improvisation for the Theatre. Chicago: Northwestern University Press, 1967.
Tanner, Fran. Basic Drama Projects. Pocatello, Idaho: Clark's Publishing, 1966.

GRADE: 9
STRAND: Speaking, Listening, and Performing
SKILL: Performing Student-Written Skits/Plays/Scenes

The student will participate in the performance of short plays or skits written by peers.

BASIC COMPETENCY: The ninth-grade performer

______ 1. participates in the planning of a short skit or play, focusing on at least two characters, underlining cues for performers, arranging for the use of room and props, and assigning duties.
______ 2. understands and appreciates his/her own role and responsibility in carrying out a successful performance.
______ 3. learns about the importance of cues, pacing, stage presence, crisp language, and motion in a performance.

MASTERY: The older and/or more able performer

______ 4. plans a longer or more detailed student play.

______ 5. revises a script based on what he/she sees in the performance.

______ 6. creates a set and provides for scene movement that integrates with the play's content.
______ 7. uses his/her understanding to appreciate and evaluate professional theater performances.
______ 8. learns about the types of stages and advantages of each.

______ 9. writes and performs a one-act play.

______10. composes a readers theater script based on a class reading or group of readings and performs it with a group of peers.

EVALUATION: Teacher and/or peers can evaluate performances based upon a set of criteria agreed upon beforehand.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Remote character: Pictures, or mood art or music may help. A teacher-led visualization or mind walk would help.
______ 2. Poor self image: Allow students to choose roles and duties. A shy or fearful student might do props very well at first. However, before the year is up, this student should have had opportunities to role play or speak in front of the class.

ENRICHMENT ASSIGNMENTS:

______ 1. Try out for a role in a local theatre group or in your school if there is a drama department. Write a report on the tryouts, predicting who will get the roles and why.
______ 2. Read a biography of a playwright or actor or actress and share with the class the person's theory of theater or acting.

REVIEW, EXTEND, AND USE: 10,11,12

GRADE: 9
STRAND: Speaking, Listening, and Performing
SKILL: Performing Student-Written Skits/Plays/Scenes

SAMPLE ASSIGNMENT

INSTRUCTOR: To get maximum involvement, assign performances to small groups. Give a variety of suggestions and relate them as best you can to course content so that this activity is not isolated. (See also 9/PERFORMING FROM CLASS READINGS; 9/WRITING IN THE DRAMATIC MODE.)

Suggestions:

1. Assign each group a "tour" to act out. One person will be guide and the other group members will be on the tour. The class should be able to guess the place. This assignment can be extended with an armload of National Geographics and several days of class time. Students can research a place, do tour brochures, write an article for the "Travel" section of a newspaper, and act out a tour.

2. Ask each group to pantomime a television show with a familiar format (game shows, interview shows, news shows or situation comedies). This activity could be extended by the writing of a parody script to be performed.

3. Act out in pantomime a favorite music group to a tape of one of their songs.

4. Assign student groups student-written scripts from scenes of a novel or from personal experience (see 9/WRITING IN THE DRAMATIC MODE) written by different groups.

5. Ask students to brainstorm a new product or politician and sell the object or person in a series of television advertisements for which they write scripts and perform.

6. Assign students puppet shows to write and perform based on class readings.

7. Use the video camera to tape at least one group for a review and class evaluation.

Other classroom uses:

Once students have tried writing scripts and performing, you can ask them to go through the procedure as an activity in a literature or writing unit or as a method of presenting outside reading. In every case, emphasize the importance of planning, writing, group cooperation, and individual responsibility.

GRADE: 9
STRAND: Speaking, Listening, and Performing
SKILL: Participating in a Panel Report

The student as a member of a panel will present orally a report prepared from research and thought on an assigned topic.

BASIC COMPETENCY: The ninth-grade panelist

______ 1. writes a plan with other members of the panel, assigning tasks and times for research, practice, and presentation.
______ 2. presents as scheduled his/her part of the panel, using notes and watching time.
______ 3. answers relevant questions from the class at the conclusion of his/her report.

MASTERY: The older and/or more able panelist

______ 4. joins the other members of the panel in a general discussion of the meaning and implications which emerged from the presentations.
______ 5. summarizes at the conclusion of the report and discusses the relevant issues presented.
______ 6. uses variations of panels: interview show, meet the press, and press conference.
______ 7. uses panels for literature or outside reading presentations to class.
______ 8. participates in a panel debate or forum.

EVALUATION: The teacher and the students' peers will evaluate the panel report on the effectiveness of the presentation using an agreed-upon checklist.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Making summary notes from secondary information: See 9/WRITING FROM GIVEN (SECONDARY) INFORMATION.
______ 2. Speaking techniques: Choose one group to videotape. Play it back and have the panel itself critique their speaking technique while rest of class watches.

ENRICHMENT ASSIGNMENTS:

______ 1. Invite authorities or experts in the field of the discussion to sit in and contribute personally.
______ 2. Invite guests to hear and evaluate the presentation.

______ 3. Use visual and audio aids effectively to make the presentation more interesting.

REVIEW, EXTEND, AND USE: 10,11,12

GRADE: 9
STRAND: Speaking, Listening, and Performing
SKILL: Delivering a Demonstration Speech

The student will give a ten- to fifteen-minute demonstration speech to an audience of his/her peers.

BASIC COMPETENCY: The ninth-grade speaker

______ 1. analyzes his/her audience's age and interests when selecting the topic of his/her speech.
______ 2. chooses a topic appropriate to the amount of time available, picking a topic neither too simple (too few steps, i.e., brushing teeth) or too complex (too many steps, i.e., playing chess).
______ 3. develops a written plan for his/her speech including a composed introduction, an outlined body, and a composed conclusion.
______ 4. keeps the audience's attention with (a.) a well-organized speech; (b.) skillful use of eye contact; (c.) interesting visual aids; and (d.) careful voice control (variety in rate and pitch).

MASTERY: The older and/or more able speaker

______ 5. adapts his/her demonstration techniques for a variety of audiences (age, size, interests).
______ 6. maintains all of the above competencies as the length and complexity of the topic increases.

EVALUATION: The teacher and/or the audience can evaluate the speaker. For example, rating sheets could be distributed to the audience and could serve as the basis for an evaluation/discussion after the speech. Teachers should take care to make sure that all comments are stated in a constructive positive way.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Outlining: See 9/OUTLINING.

______ 2. Identifying steps in a process: Teacher modeling, breaking a process up into its logical steps, and peer response all help.
______ 3. Eye contact, Rate/pitch: Discuss and model before speeches. Use video camera, if possible.
______ 4. Nervousness: Students need to be reassured that apprehension before a speech is normal. Discuss specific techniques for confronting nervousness.

ENRICHMENT ASSIGNMENTS:

______ 1. Write two different introductions for the same general topic, each for a different audience.
______ 2. You will be given a worksheet that contains just the body of a speech. Write the introduction and conclusion for this speech, taking special care to consider the audience, the length, and the topic.

REVIEW, EXTEND, AND USE: 10,11,12

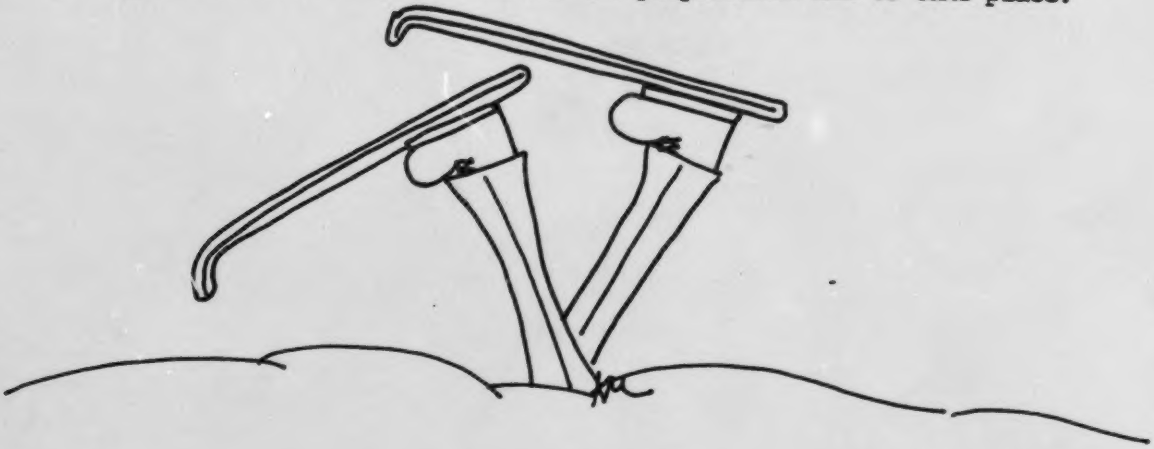
GRADE: 9
STRAND: Speaking, Listening, and Performing
SKILL: Delivering a Demonstration Speech

SAMPLE ASSIGNMENT

INSTRUCTOR: The following assignment is designed to introduce students to written speech plans which contain a composed introduction and conclusion as well as an outlined body. Read and discuss the example with students, helping them to evaluate.

ASSIGNMENT: Read the following outline for a demonstration speech given by an Irvington student. Based on the following criteria, do you think the plan she has developed is effective?

1. Does this subject have appeal for high school students?
2. Does she persuade you of the importance of her information?
3. Do you think she will manage her props effectively?
4. Does she plan a logical sequence for the process she is demonstrating?
5. Do you learn from her outline? Are there questions you would ask?
6. Seeing the plan, could you offer tips or suggestions for a successful presentation? List here what other preparation has to take place.



Demonstration Speech - Outline

Audience - snow skiers and those interested in snow skiing.

A. Introduction

Many people think of snow skiing as a dangerous sport. And it is, if you don't prepare yourself correctly. Keeping your equipment (as well as yourself) in good condition is a necessity. Since the skis are the major part of your equipment it is important to keep them in especially good shape. One of the ways you can take care of your skis is to wax them.

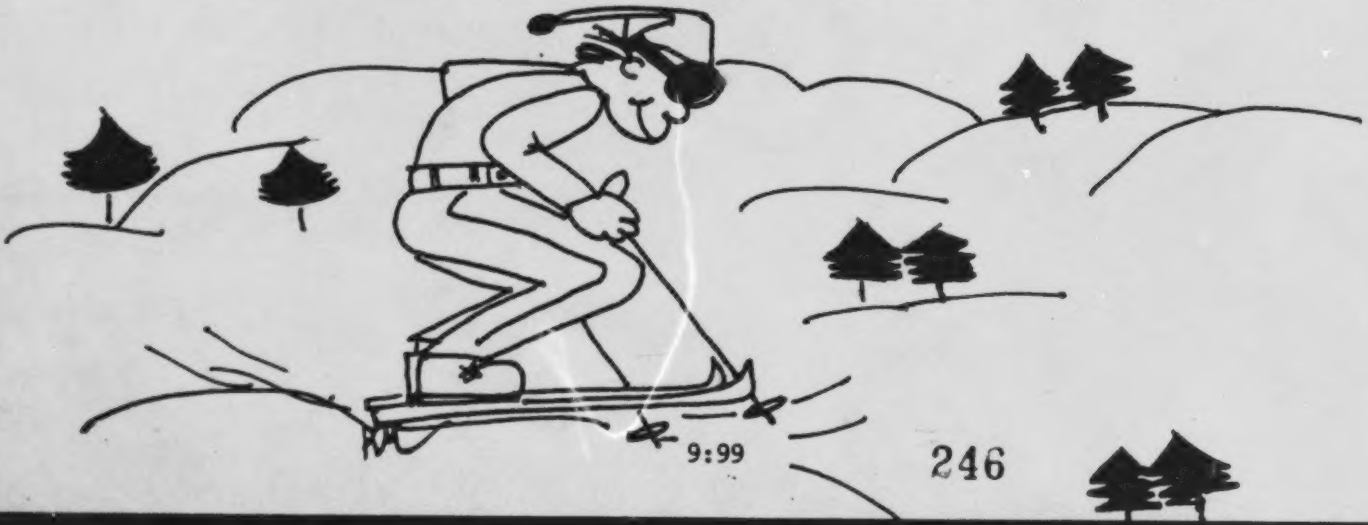
Waxing your skis is important in a number of ways. It can protect your skis from rocks that can scratch your skis, and, of course, the wax can make you go faster. Wax can also keep you from sticking in slushy snow. Sometimes on a warm day you can be skiing quickly down a trail in the shade where the snow is icy. Then, if you ski in the sun where the snow is sticky and slushy, you can pop right out of your skis because of this sudden change in the surface of the snow. Wax on your skis can make this change smoother and maybe prevent injuries.

B. Body

- a. Set up equipment
    - 1. plug in iron
    - 2. lay newspaper down
    - 3. lock vice onto table
    - 4. put skis in vice
        - A) vice not necessary - can use books
- b. snow wax
    - 1. blue wax - cold weather - fresh powder and cold packed snow
    - 2. red - warm weather - wet new snow conditions.
    - 3. purple - cold weather - fresh cold snow
    - 4. white - all weather - all conditions
- c. waxing the skis
    - 1. put wax against iron and drip on skis
        - A) never rub wax on skis - not effective - always iron on with non-hole iron.
        - B) be careful not to drip wax on yourself - it hurts
    - 2. iron wax on skis
        - A) evenly and thoroughly - use about 1/3 of stick
- d. dig out the middle
    - 1. use screwdriver to take wax out of groove
        - A) air must circulate under your skis
        - B) don't dig too deep
    - 2. wipe skis with cloth
- e. repeat with other ski

C. Conclusion

You are now prepared to zoom down those slopes safely. The wax won't last forever so wax them about every four days of skiing. And now knowing that your skis are in their best possible condition, keep your spirits high and have fun passing all those poor soles with no wax on their skis.



GRADE: 9
STRAND: Literature and Other Media
SKILL: Reading the Novel

The student will distinguish a novel from other literary genres, identifying its characteristics and appreciating its possibilities.

BASIC COMPETENCY: The ninth-grade reader

______ 1. understands the term novel in its broadest sense: "any extended fictional prose narrative" (A Handbook to Literature, Thrall/Hubbard/Holman, 318).
______ 2. recognizes that, in a stricter sense, a novel presents a character(s) in either a static or developing state as a result of events, actions, or conflicts.
______ 3. recognizes that some organizing principle (plot, theme, idea, purpose) should be present in a novel.
______ 4. agrees that novels represent life and experience even where the fictional setting is fantastic or futuristic.

MASTERY: The older and/or more able reader

______ 5. understands and appreciates the history of the English novel.

______ 6. reads novels in translation from other countries.

______ 7. differentiates between the mainstream English novel (social realism) and the mainstream American novel (allegorical romance).
______ 8. recognizes the dependence of the novel on a reading public as opposed to drama and poetry which are oral in nature.
______ 9. evaluates the quality of a novel based on its idea, method, and language.
______10. appreciates different classes of novels (detective, gothic, historical, social criticism, etc.) and reads novels for diversion as well as for edification and/or aesthestics.

EVALUATION: The student can be tested for items 1-4 based on the class reading of a novel and given information. Evaluation of affective and evaluative goals will require teacher observation of student habits and written responses to readings.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Reluctant readers: Choose short, simple, but high quality novels (Steinbeck's Of Mice and Men) for instruction. Read aloud the first several chapters, helping with visualization, predicting outcomes, and delineating character.
______ 2. Reading Habit: Give class reading time. Ask students to keep a home log, or give points based on numbers of pages.

ENRICHMENT ASSIGNMENTS:

______ 1. Choose a novel from a list provided by your teacher to read in addition to class assigned novel.
______ 2. Conduct a survey in class, among teachers, or on your block to find out some favorite novels or novelists and write a report of your findings.

REVIEW, EXTEND, AND USE: 9,10,11,12

CTBS: Test 2/SAT/AP

GRADE: 9
STRAND: Literature and Other Media
SKILL: Reading the Novel

SAMPLE ASSIGNMENT

INSTRUCTOR: The following student worksheet on the first two chapters of Lewis Carroll's Alice in Wonderland can be used to point up several features of novels: (1.) versimilitude even in the fantastic setting (Alice is trying to apply her nineteenth-century education to her new situation.); (2.) development of character in relation to events and action (Alice tries to understand her new situation based on rote knowledge and will discover that it does not work.); and (3.) presence of an organizing idea (Carroll implies that rote learning is useless.).

PROCEDURE:

1. Assign first two chapters for reading or read them aloud in class on the previous day.
2. Distribute the worksheet and read over the selected quotations with students as well as the directions for the activity.
3. Divide the class into small groups, allowing about 20 minutes for the discussion.
4. Ask for reports and write general statements (inferences) on the board. Discuss and refine these. Write predictions on the board and save for the completion of the novel. Ask students to keep notes on the board activity.
5. Assign the response writing outside class or save it for the beginning of the period the following day. Have students share their responses and keep them in their folders as a possible start on an essay that you will assign after the book is completed.

4x6 is 13

ALICE'S EDUCATION: Chapters I and II

ASSIGNMENT: Read over the following excerpts in your small groups and follow the directions listed underneath.

"It (the book her sister was reading) had no pictures or conversations in it, 'and what is the use of a book,' thought Alice, 'without pictures or conversations?'"

"I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think—" (for, you see, Alice had learnt several things of this sort in her lessons in the schoolroom, and though this was not a very good opportunity for showing off her knowledge, as there was no one to listen to her, still it was good practice to say it over) "—yes, that's about the right distance—but then I wonder what Latitude or Longitude I've got to?" (Alice had not the slightest idea what Latitude was, or Longitude either, but she thought they were nice grand words to say.)"

"The Antipathies, I think—" (she was rather glad there was no one listening, this time, as it didn't sound at all the right word) "—but I shall have to ask them what the name of the country is, you know. Please, Ma'am, is this New Zealand or Australia?" (and she tried to curtsey as she spoke—fancy, curtseying as you're falling through the air! Do you think you could manage it?) "And what an ignorant little girl she'll think me for asking! No, it'll never do to ask: perhaps I shall see it written up somewhere."

"It was all very well to say 'Drink me,' but the wise little Alice was not going to do that in a hurry. "No, I'll look first," she said, "and see whether it's marked "poison" or not": for she had read several nice little stories about children who had got burnt, and eaten up by wild beasts, and other unpleasant things, all because they would not remember the simple rules their friends had taught them....However, this bottle was not marked "poison," so Alice ventured to taste it, and, finding it very nice..., she very soon finished it off."

"You ought to be ashamed of yourself," said Alice, "a great girl like you," (she might well say this), "to go on crying in this way! Stop this moment, I tell you!"

"Oh dear, how puzzling it all is! I'll try if I know all the things I used to know. Let me see: four times five is twelve, and four times six is thirteen, and four times seven is—oh dear! I shall never get to twenty at that rate! However, the Multiplication Table doesn't signify: let's try Geography. London is the capital of Paris, and Paris is the capital of Rome, and Rome—no, that's all wrong, I'm certain!"

SMALL GROUP DISCUSSION: What kind of education has Alice had?

1. Agree among yourselves on at least three statements that can be made about Alice's education. (These statements will be INFERENCES.)

2. List details that support your statements.

3. Predict whether or not Alice's education will be adequate for the adventure in wonderland. Will she need to make any adaptations? What kinds of skills might she need?

RESPONSE WRITING: What kind of education have you had?

Write freely for about twenty minutes on the ways you've been taught, the ways you learn best, the reasons you learn (or don't learn), ways you would like to learn, and/or what you have in common with Alice.

GRADE: 9
STRAND: Literature and Other Media
SKILL: Responding to/Analyzing/Evaluating News Media

The student will respond to and evaluate print and non-print news media.

BASIC COMPETENCY: The ninth-grade reader/viewer

______ 1. differentiates between fact and opinion in news.

______ 2. identifies common departments or sections of newspapers and newsweeklies.

______ 3. practices writing leads, answering the basic questions of who? what? when? where? and how?

______ 4. recognizes sensationalism in headlines, photos, and film segments.

______ 5. recognizes potential for bias in arrangement of news stories in both print and non-print media.

______ 6. compares the amount, quality, and potential bias of news in print and non-print media.

MASTERY: The older and/or more able reader/viewer

______ 7. detects the philosophy of political columnists and cartoonists.

______ 8. understands the value of credibility and reliability in a news agency, reporter, or columnist.

______ 9. knows the editorial policy of the newspaper, news magazine, or news station that he/she regularly reads or views.

______10. enjoys and uses the business, sports, entertainment, art, food, and lifestyle sections of newspapers and news magazines.

______11. develops a news reading/viewing habit that provides range and depth of information.

EVALUATION: Teacher can evaluate discussion, oral reports, written critiques, news writing, and objective tests.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor reading: Supplement with student magazines such as Scope, Career World. Read aloud.

______ 2. Poor critical thinking skills: Choose stories carefully, and plan a sequence of instruction from basic reading facts to evaluation. Be sure students are successful, and practice with them regularly.

ENRICHMENT ASSIGNMENTS:

______ 1. Compare the same story appearing in Newsweek, Time, and U. S. News and World Report. Show how each story differs in its approach, length, and relative position.

______ 2. Compare columns of William F. Buckley and Mary McCrory for content, attitude, tone, and philosophy.

REVIEW, EXTEND, AND USE: 10,11,12

COMPETENCY: Reading 2/
CTBS: Test 2,10/SAt

GRADE: 9
STRAND: Literature and Other Media
SKILL: Responding to/Analyzing/Evaluating News Media

SAMPLE ASSIGNMENT

INSTRUCTOR: The following suggestions for news media assignments can be worked into the course content without special materials.

1. Assign three different Bay Area newspapers to students. Have them give a written report on the differences in journalistic style, the similarities, and whether or not they conclude that each paper follows the guidelines of good journalism. Have the students also include how stories abut the same news event can differ and include these differences in their reports.

2. Conduct regular discussions about the news media's handling of top stories of the hour. How does T.V. news reporting differ from print media reporting?

3. Magazine editorials as compared with the daily journal. What style does each editorial use? Can you detect whether the story is responsible journalism? If not, give examples of the writer's irresponsibility.

4. Assign students news stories to write. For content, use the class literature (The Trojan War), school events, historical events, or lists of facts from recent news stories.

5. Students can make up their own stories based on pictures in the newspaper. Ask students to choose a picture that is interesting to them—but NOT to read the story. They can make up facts to explain the picture, then organize their facts into a story. When they have finished their news stories, they can check them against the following questions.

   a. Does the lead give the main idea in one or two sentences?
   b. Are the 5 W's answered early in the story?
   c. Is every statement really a fact?
   d. Are the details given in inverted pyramid order with the most important fact FIRST?
   e. Is each paragraph short?

6. A variation of this activity would be for the teacher to bring in pictures separated from their stories, have students write, and then read the actual story. If resources are available, a class news journal could be produced—a brief one more frequently or a more polished one once a semester. This could include news items about members—social, academic, family, work, school activities—and editorials of opinions on issues. Students could also contribute to the school paper, if the newspaper staff agrees.

7. For the very inexperienced or reluctant reader, plan a newspaper clipping notebook that requires students to search out and cut out examples of all types of leads, articles, headlines, etc. and then to model some articles of their own after these.

Where **?** **How**

When

Who **What** **Why**

This group of assignments require more teacher preparation, special resources, and/or student ability and motivation.

1. Ask students to read the current Newsweek, Time, U. S. News and World Report (on reserve in library) and answer the following:

   a. How does each magazine approach its lead story?
   b. What adjectives are used that might paint a biased picture of the situation?
   c. How does each reporter introduce his/her lead? What grabs you? Explain why these reporters interest their reading audience.
   d. If you think bias has crept into the news item show it and explain why you find it to be biased.
   e. Do all three magazines present factual news in what may be considered honest reporting? If you find this to be untrue about any of the magazines, then list your reasons with examples.
   f. How does advertising integrate with articles? Who are the advertisers? How much advertising is there?
   g. Of the three magazines, which one best presents the news following ALL THE GUIDELINES OF GOOD REPORTING? Explain why this is your selection.

2. Share a set of Newsweek or Time magazines with social science. The Newsweek Language Arts Program provides excellent reading, writing and language study guides to go with selected issues. (Newsweek Education Department, 444 Madison Avenue, New York, NY 10022). A weekly set of 30 will provide content for several classes if rotated around.

3. The San Jose Mercury News sponsors through the American Newspaper Publishers' Association Foundation and the IRA workshops for teachers, teacher's guides, and specially-priced newspaper sets for schools. (Contact Cheryl Dingman, 920-5535, for information.)

4. Videotape a local news program, a national news program, a news special, a local and national news "magazine" program for a special unit in viewing and evaluating television news. Leave in the commercials as an important factor.

GRADE: 9
STRAND: Literature and Other Media
SKILL: Identifying Theme or Ideas

The student will identify the author's theme or idea(s) as expressed through the details and tone of the work.

BASIC COMPETENCY: The ninth-grade reader

______ 1. identifies a directly-stated theme, idea, or purpose in a reading.

______ 2. writes out a statement of theme or idea (a generalization) as it is implied in a literary work or film.

______ 3. understands that non-print media also convey ideas or themes.

______ 4. accumulates detail from the work of literature or film that will support his/her identification of theme or idea.

MASTERY: The older and/or more able reader

______ 5. recognizes that repetition is an important clue in identifying theme and ideas.

______ 6. understands that more than one idea may come from a work though an overall theme or idea dominates or controls the work.

______ 7. knows that to miss the tone is to miss the point.

______ 8. applies his/her understanding of theme/idea in literature to his/her own writing.

______ 9. recognizes that a moral is a form of theme or idea, but not all themes or ideas are morals.

______10. selects the best idea, title, or moral of a reading from choices given on a standardized test.

______11. understands cultural/philosophical influences on writers' ideas.

EVALUATION: Teacher or peers can evaluate statements of theme and evidence used to support or the teacher can devise exercises or essay topics that ask students to apply the skill.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Concept of assertion (main idea)/detail: Look at 7-8 objectives to review.

______ 2. Difficulty with tone: Reading aloud sometimes allows students to "hear" the tone when they are missing it during silent reading.

ENRICHMENT ASSIGNMENTS:

______ 1. Choose two television shows or two films and analyze what methods are used to express the idea.

______ 2. Choose a work where the idea or theme is ambiguous (Nathaniel Hawthorne, Herman Melville, and Henry James are likely sources), that is, the writer leaves the reader with two equally balanced possibilities for theme or idea.

REVIEW, EXTEND, AND USE: 10,11,12 CTBS: Test 2/SAT/AP

GRADE: 9
STRAND: Literature and Other Media
SKILL: Identifying Theme or Ideas

SAMPLE ASSIGNMENT

INSTRUCTOR: Making generalizations is still a very difficult skill for most ninth-graders, so expect to work on theme and idea throughout the year and to insist on all students' writing their ideas down rather than just a few discussing theme with the teacher. Also, if you tell them what you believe the theme to be, demonstrate or model how you came to that conclusion. Point out ambiguities.

Suggested Activities Sequenced for Difficulty:

1. Begin with simple tales and poems that have fairly straightforward morals. This activity will build confidence and allow you to see what students can do. Some good choices:

Poems: Robert Frost "Mending Wall"
"The Road Not Taken"
Walt Whitman "When I Heard the Learn'd Astronomer"
Tales: Hans Christen Anderson "The Emperor's New Clothes"
William Saroyan "The Shepherd's Daughter"

2. (a.) Give students a series of general statements about a short story and ask them to search out 5 or 6 details that would support the general statement. (b.) This activity can be done in small groups with students listing their evidence along with their generalization on butcher paper. (c.) Put lists up on the wall and have the class decide on the best general statement considering the evidence. (d.) Allow students to combine or revise the statements for their final consensus. (e.) Be sure that every student writes the consensus into at least a paragraph. Depending on your writing goals for the students, you might want to ask for a short essay.

3. (a.) Collect a series of significant details from a short story or play and ask students to make a general statement from them. This activity is the reverse of #2 but is harder so be patient. (b.) Write all students' general statements upon the board or type them for a handout. (c.) Involve class in discussion of the merits of each. This is a good place to look at the differences among statements of plot, subject, and theme.

Statement of plot: The story was about an Indian girl who left school because the teacher mistreated her.

Statement of subject: "By Any Other Name" is about racial discrimination.

Statement of theme: A person's identity and self-image is tied to his/her cultural and ethnic identity.

4. Break novels and longer dramas into movements to help students analyze theme. (An example of this approach can be seen in the Alice in Wonderland activity, 9/RECOGNIZING CHARACTERISTICS OF THE NOVEL). Very often in these longer works, understanding the change in the main character is necessary for an understanding of the theme or idea.

5. Be certain to give students practice with idea and theme in ironic or satiric works. Satire is often highly moralistic and thus easy for students to analyze for theme, but the more subtle forms of irony may be wasted on them and cause misunderstanding.

6. Attached is a worksheet for the complex and ambiguous Herman Melville story "Bartleby the Scrivener" where the teaching objective is to elicit general statements based on evidence. Use with older and/or more able students or use as a model for worksheets from class readings.

STUDY GUIDE: Herman Melville's "Bartleby the Scrivener"

1. Find specific details to support the following general statements:
    a. The story is an incomplete biography.
    b. Melville wants the reader to trust the narrator of "Bartleby."
    c. The narrator is tolerant of eccentricities in his employees.
    d. The narrator uses an ironic tone in describing his employees.
2. Turkey is "flighty" in temperament; Nippers is "fiery." What word does the narrator use to describe "Bartleby?" (p. 100)
3. Find examples of the use of archetypal symbols:
    a. walls
    b. green
    c. threshold
    d. third day
4. Consider these statements about Bartleby.
    a. "...he never went to dinner." (p. 105)
    b. "...a perpetual sentry in the corner." (105)
    c. "Nothing so aggravates an earnest person as a passive resistance." (106)
    d. "His steadiness, his freedom from all dissipation, his incessant industry (except when he chose to throw himself into a standing revery behind his screen), his great stillness, his unalterableness of demeanor under all circumstances, made him a valuable acquisition. One prime thing was this,—he was always there;—first in the morning, continually through the day, and the last at night. I had a singular confidence in his honesty." (109)
    e. "I remembered that he never spoke but to answer; that though at intervals he had considerable time to himself, yet I had never seen him reading--no, not even a newspaper; that for long periods he would stand looking out, at his pale window behind the screen, upon the dead brick wall...." (112)
    f. "dead wall reveries" (113)
    g. "...he had decided upon doing no more writing." (117)
    h. "...he became still more of a fixture than before." (117-118)
    i. "inscrutable scrivener" (121)
    j. "I like to be stationary. But I am not particular." (129)
5. Consider the narrator's dilemma expressed in Calvinist (Puritan language).
    a. "old Adam of resentment" (123)
    b. "Edwards (Jonathan) on Will" and "Priestley on Necessity" (123)

  c. "...these troubles of min, touching the scrivener, had been all predestinated from eternity, and Bartleby was billeted upon me for some mysterious purpose of an all-wise Providence, which it was not for a mere mortal like me to fathom." (124)

6. Consider the narrator's responsibility.
   a. "...my mission in this work, Bartleby, is to furnish you with office room for such period as you may see fit to remain." (124)
   b. "...something from within me upbraided me." (126)
   c. "Then sir," said the stranger, who proved a lawyer, "you are responsible for the man you left there." (127)
7. Consider the allusions to and the associations with Egypt.
   a. "inscrutable" (The word most often used to describe the Sphinx.)
   b. "Tombs" (a slang expression for the city jail) (131)
   c. "the Egyptian character of the masonry" (134)
   d. "the heart of the eternal pyramids" (134)
8. Read the epilogue very carefully to see what dimension the rumor that was promised us in the beginning of the story adds to the observations of the narrator. (134-135)
9. Read at the literal level, this is a strange experience about a man losing his sanity. Is there more to the story? What point is Melville making? Try out the following GENERALIZATIONS.
   a. Bartleby is walled off, incapable of communication with others.
   b. Bartleby is walled off, unwilling to communicate with others.
   c. Bartleby is a symbol for man, who is isolated from his fellows.
   d. Bartleby is a symbol for Truth—immovable, elusive, inscrutable, and dying from lack of care by mankind.
   e. The story is about the narrator, not Bartleby.
   f. Man is responsible for his fellow humans, but powerless to help or really communicate.
   g. Bartleby is the narrator's guilt, a parasite like Chillingworth in The Scarlet Letter.
10. Write a statement of what you consider to be the THEME, using the story for the artifact. List three or four pieces of evidence from the story.

WALL ST
ONE WAY

GRADE: 10
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Making Judgments

The student will judge the validity of what he/she reads, the bias it might contain, the expertise of the author, the potential fallacy in the presented argument, and the propaganda devices used to cover a lack of soundness of position.

BASIC COMPETENCY: The tenth-grade reader

______ 1. evaluates the validity of the argument--that conclusions follow logically from what is given.
______ 2. detects the presence of an author's bias in his/her presentation.
______ 3. questions the qualification of the author to present what is given.
______ 4. discovers the use of propaganda devices to divert the reader's attention from the lack of valid argument.
______ 5. recognizes the employment of logical fallacies which allow an author to arrive at unfounded conclusions.

MASTERY: The older and/or more able reader

______ 6. analyzes and explains the flaws he/she finds in the arguments presented.
______ 7. follows an argument through its many steps and shows where it goes astray.
______ 8. applies his/her knowledge of logic to presenting valid arguments in his/her own discussion and writing.

EVALUATION: The student's teacher and peers through class discussion can analyze the strength or weakness of various arguments and analyze arguments in writing.

POSSIBLE AREAS TO REMEDIATE:

______ 1. The difference between fact and opinion: (See 7/READING CRITICALLY.)
______ 2. The tendency to overgeneralize based on inadequate evidence: Scott Foresman's Reading Tactics series has clear examples on this topic.
______ 3. The distinction between belief and prejudice.

ENRICHMENT ASSIGNMENTS:

______ 1. Analyze the use of various misleading techniques used in visual advertising in magazines.
______ 2. Read "Love is a Fallacy" by Max Shulman for an enjoyable presentation of a practical use of destroying invalid arguments.

REVIEW, EXTEND, AND USE: 11, 12 CTBS: Tests 2, 10/SAT

GRADE: 10
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Detecting Organizational Patterns in Fiction and Nonfiction

The student will determine the pattern of organization in a reading selection.

BASIC COMPETENCY: The tenth-grade reader

______ 1. answers questions regarding the understanding of the common patterns of organization in nonfiction: simple listing, significant listing (climatic), subordination, cause-effect, comparison-contrast, and time order.
______ 2. reconstructs the correct time order in which important events occur, in spite of literary devices such as flashback.
______ 3. integrates an awareness of relationships in reading and writing. In formal writings, students use patterns to encode their ideas. Readers seek an organizational plan while decoding ideas.
______ 4. recognizes that most writings contain a combination of patterns.
______ 5. anticipates the organizational plan of a selection after reading the introductory paragraphs.

MASTERY: The older and/or more able student

______ 6. applies his/her skills in recognizing and anticipating patterns to selections other than nonfiction - poetry, drama, speeches.
______ 7. anticipates patterns in his/her textbooks, without teacher encouragement.

EVALUATION: The teacher can evaluate student responses to oral discussion and written questions which require students to either anticipate patterns, or evaluate patterns in selections.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Use of cue words which frequently accompany patterns: Some examples include: cause-effect = because, therefore, consequently, resulted in, therefore; comparison-contrast = however, conversely; time order = next, after, then, later; simple listing = several.
______ 2. Review completed writing assignments which followed a formal pattern (e.g., a compare-contrast, description).
______ 3. Review the concepts of compare/contrast, cause-effect, etc. through class discussion of magazine pictures.

ENRICHMENT ASSIGNMENTS:

______ 1. Using a current content area textbook, locate examples of patterns of organization. You might find that a chapter is organized in a cause-effect pattern, or that a chart contrasts information, etc.
______ 2. Discuss movies, stories, novels with effective use of flashback.

REVIEW, EXTEND, AND USE: 11,12

CTBS: 2,8,9,10/SAT

GRADE: 10
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Detecting Tone/Irony

The student will detect the tone, particularly irony, in readings, recognizing its relationship to meaning.

BASIC COMPETENCY: The tenth-grade reader

______ 1. recognizes the impact of tone in gaining meaning from a reading.

______ 2. realizes how an author feels about his/her subject and audience.

______ 3. analyzes examples of irony in assigned literature readings.

______ 4. detects how a seemingly innocent remark takes on a deeper meaning in a reading.

MASTERY: The older and/or more able student

______ 5. distinguishes between types of irony (dramatic, puns, etc.) and uses the appropriate terms (see Northrop Frye's Anatomy of Criticism, Thrall/Hibbard/Holman's Handbook to Literature, and glossary).
______ 6. understands how tone can convey certain emotional attitudes and employs it in his/her own writing.
______ 7. summarizes how the ironical use of words can arouse resentment or amuse.
______ 8. comprehends the author's use of a word at the beginning of a story and the author's use of it at the end of the story.
______ 9. qualifies statements, modifies meanings, selects words to emphasize and convince with tone in mind.

EVALUATION: Teacher and students may evaluate the effectiveness of a student's written explanation of author's tone.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor reading: Read passages aloud to students to help them to "hear" the tone in the writing.
______ 2. Weak vocabulary: Students may need vocabulary work on a reading before they can detect tone, irony.

ENRICHMENT ASSIGNMENTS:

______ 1. Find examples of an author's use of sarcasm (a species of irony) to stir or antagonize his/her reading audience.
______ 2. Evaluate methods used by effective writers in presenting a local scene and generalized atmosphere that sets the tone of the story. (Good stories for this activity can be found in Bret Harte, Willa Cather, Mark Twain, Stephen Crane, and Ernest Hemingway.)

REVIEW, EXTEND AND USE: 11,12 CTBS: Test 2/SAT/AP

GRADE: 10
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Detecting Tone/Irony

SAMPLE ASSIGNMENT

INSTRUCTOR: Selecting reading passages carefully is the key to success in this teaching objective. Also, your reading to students—even good readers—allows them to hear the tone or the irony when they might otherwise miss it. Start with obvious or overt examples and move to the more subtle. Paper topics and test essay questions should be designed to allow the students to write about their understanding of tone.

Assign for reading and discussion in irony

1. Liam O'Flaherty: "The Sniper"
2. Bjornstjerne Bjornson: "A Father"
3. Clifton Fadiman: "Why We Must Improve Our Minds"
4. Ray Bradbury: "There Will Come A Soft Rain"
5. Stewart Alsop and Ralph Lapp: "The Strange Death of Louis Slotin"
6. Floyd Dell: "Christmas"
7. Charles Cole: "Going Steady"
8. James Thurber: "The Catbird Seat"

Assign for reading and discussion in tone

1. Aesop's Fables
2. LaFontaine: Fables and Legends
3. James Thurber: "The Tiger Who Would Be King"
4. John Updike: "Sonic Boom"
5. John Steinbeck: The Pearl
6. Robert Nathan: Dunkirk

Reference: E. B. White: Book Learning

Sutton, Silverstan, and Smith: Ideas and Patterns in Literature I

GRADE: 10
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Detecting Word Relationships

The student will recognize that words symbolize ideas and that as the ideas relate to each other, the words relate to each other. The student will identify eleven possible relationships.

BASIC COMPETENCY: The tenth-grade reader

_______ 1. identifies at least eleven existing types of word relationships.

_______ 2. understands that one word may enter into any single one of the eleven relationships.

_______ 3. uses verbal analogies as one method for improving his/her ability to see and understand the important relationships.

_______ 4. lists principles for solving analogy problems.

MASTERY: The older and/or more able reader

_______ 5. invents analogous problems which illustrate the eleven types of relationships.

_______ 6. recognizes larger patterns of relationships, e.g., a cause-effect chapter in a history book.

_______ 7. integrates an understanding of word relationships into his/her reading of literature.

_______ 8. identifies analogous relationships in his/her environment.

EVALUATION: The student can be evaluated on his/her performance on tests using word relationships. More able readers should be able to invent problems which illustrate the relationships.

POSSIBLE AREAS TO REMEDIATE:

_______ 1. Understanding word relationships is an abstract process: Begin with concrete examples of words which relate. Then use photographs to illustrate the relationships. For example, pictures of a tornado and a battered landscape can be shown to illustrate the cause-effect relationship. Finally, have students bring pictures which illustrate the relationships.

_______ 2. Word meaning: Students may need definitions of words before they can detect relationships.

ENRICHMENT ASSIGNMENTS:

_______ 1. Use poems to illustrate relationships. Read "Does It Matter?" by Siegfried Sassoon and "The Soldier" by Rupert Brooke to show a comparison-contrast relationship on the subject of nationalism, or "Do Not Go Gentle Into That Good Night" by Dylan Thomas and "Crossing the Bar" by Alfred Lord Tennyson to show a contrasting attitude toward death.

REVIEW, EXTEND, AND USE: 11,12

CTBS: Tests 1,2/SAT

GRADE: 10
STRAND: Study and Location Skills
SKILL: Researching Career Information

The student will research a career that interests him/her and present this information as a formal essay or speech.

BASIC COMPETENCY: The tenth-grade researcher

_______ 1. develops the essential questions to ask about any career: (a.) what are the prospects and outlook for this career during the student's lifetime? (b.) what skill/education/training is required? (c.) how nearly will the job match the student's abilities, interests, and expected future lifestyle?
_______ 2. understands the contents of The Occupational Outlook Handbook.
_______ 3. learns to use the computerized Coordinated Occupational Information Network (COIN) to develop an occupational profile and to find career and educational information.

MASTERY: The older and/or more able researcher

_______ 4. writes letters directly to agencies (companies, post-secondary schools, unions, professional organizations, etc.) to seek more specific information.
_______ 5. chooses to use other secondary sources, including films and tapes, available in his/her school career center.
_______ 6. evaluates the information for its usefulness, thoroughness, and timeliness.
_______ 7. interviews a person in the career field (see sample assignment for Writing Interviews) or observes first-hand the workplace.
_______ 8. applies his/her location skills to continue to explore potential careers with counselor or independently.

EVALUATION: The teacher or student peers can evaluate the information as presented in an essay or speech. Alternately or additionally, the teacher can devise a test based on the resources the student has been taught to use.

POSSIBLE AREAS TO REMEDIATE:

_______ 1. Poor reading ability: Reproduce class copies of an interesting career and read through it with less able readers. Review alphabetical order and use of indices. Provide several student aides from among your more able students.
_______ 2. Notetaking from written information: Model selecting and listing important details on the board based on the essential questions listed above.

ENRICHMENT ASSIGNMENTS:

_______ 1. Extrapolate from a current technological, social, or political trend some likely jobs for the future generation that do not exist today.
_______ 2. Find a mentor or a volunteer job in a field that interests you and keep a journal of your experiences over a period of several months to share.

EXTEND AND USE: 11,12

CTBS: Test 8

GRADE: 10
STRAND: Study and Location Skills
SKILL: Researching Career Information

SAMPLE ASSIGNMENT

INSTRUCTOR: Before taking students to the career center to research a career, use the following visualization activity to motivate and to help students see the relationship between careers and lifestyles.

ASSIGNMENT: Close your eyes so that you can concentrate. In a few moments, you will be asked to write down something, but do not write now. Picture yourself as you would like to be ten years from today. Imagine a typical day in your life.

INSTRUCTOR: Insist that students keep their eyes closed as you ask them questions. You can ad lib these and keep the activity to a time commensurate with the students' attention spans and the class time you are willing to give it.

SUGGESTED QUESTIONS FOR MIND WALK:

1. Look at the nearest clock and see what time you are getting ready for work. Is it early in the morning, mid-morning, afternoon, or evening?

2. Look in your closet and decide what you want to wear to work. What do you normally wear? Conservative suit? Casual? Uniform? Select something that you feel good about wearing.

3. After you are dressed, step outside your home. What mode of transportation are you using to get to work? Sportscar, moped, bus, train, bicycle? Are you walking? Make your transportation something that you feel good about.

4. You have now arrived at work. Is it indoors or outside? Is it large or small? Is there a desk? A work area? Is it outdoors in the country? City?

5. Who are you working with? Are you mostly working alone? Are there many people around you? Is there a team? Is there an assembly line?

6. What are you doing for the first two hours at work? Working with your hands? Using tools, machines, drawing, typing, using equipment, supplies? Creating, building, assembling, repairing? Are you working with people? Giving information, counseling, teaching, selling a product, providing a service? Are you working with data, facts, figures, information, computers? Are you reading, writing, talking, presenting, advising? Are you patrolling, delivering, driving, collecting? What kinds of skills do you seem to be using and enjoying? What did you enjoy most about the first two hours?

7. You've just finished your fourth hour at work and your meal hour has arrived. Is it noon or lunch time? Did you bring a lunch in a sack? Do you have a lunch meeting? Are you going to a restaurant? Are a guest or are you paying the bill? Are you eating alone or with a friend? With a group? Are you eating in a park? Cafeteria? Your car?

8. You are back to work. Is your afternoon routine similar to your morning one? What are you doing? How do you feel? Ready to get started again? Are you tired? Cold?

9. You are ready to leave work now. Is something unfinished? Is someone coming in to take your place? Do you need to punch the time clock? What has made you happy about your day? That you had some interesting challenges? That everything went smoothly? Are you looking forward to anything special after work? A tennis game? A movie? A child? Do you need to shop on the way home?

10. You just got your paycheck for the month. How much was it? When did you last get a raise? Did you have to strike for it? Is it an automatic raise? Is it a merit raise? Do you work overtime? How will you spend it? What will be left to save after expenses? Does your spouse have a check also? How much is for the baby sitter?

11. Return home and consider the highlight of your work day. Will it change much ten years from now? Will you get a promotion? What will your job title be?

FOLLOW-UP WRITING ASSIGNMENT: Ask students to write or list spontaneously what was pleasant and memorable about their mind walk. Ask for volunteers to share a few things. Help them define those things that we mean by the word lifestyle: where we live, food we eat, clothes we wear, how we spend leisure, people we associate with, the time of day that we work, the objects in our lives, our marital and family status, and our religious or political affiliations. Ask students to list some jobs that might prevent them from realizing their lifestyle goals; then ask them to list some lifestyles that might interfere with career goals.

The Career Search

ASSIGNMENT: Use the following guide to find out about a career that intrigues you. If you complete the guide, you will have more than adequate notes for planning your speech or essay.

**NEED HELP? Use these sources in the Career Guidance Center:

Occupational Outlook Handbook	SRA
Dictionary Of Occupational Titles	Pamphlet Files
Need Help Box	California Occupational Guide

OUTLINE FOR THE STUDY OF A CAREER

1. Name of career: ____________________
2. List as many jobs related to this career as you can: ____________, ____________, ____________, ____________, ____________, ____________, ____________.
3. Nature of the work (Exactly what does the worker do?): ____________________

____

____

____

____

4. Education:

Does the job require completion of:	High School ________
Vocational Training (ROP) ________	Technical/Trade School ________
Apprenticeship Program ________	Military Service ________
Specialized Schools ________	Community College ________
4-Year College ________	Graduate School ________

5. Other Requirements:

Experience ________	Union Membership ________
Special Examinations ________	Licenses ________

Other Organizations ____________________

6. Entrance: How does one get his first job? By examination? direct application to employer? joining a union? saving to acquire capital for opening own business?

____

____

7. Earnings: List here how much you think you could earn in this occupation. (See the Occupational Outlook Handbook in the Career Center.)

First year $________

After five years $________

After ten years $________

8. What about the hours of work? (long, short, overtime, nights, Sundays, and holidays, vacation, etc.)

9. Duties: List here all the things you would have to do in this occupation that you think you could do well and enjoy doing.

10. List here all the things you would have to do in this occupation that you think you could not do well or that you would dislike doing.

11. What is the present picture and the employment outlook for this occupation? (See Occupational Outlook Handbook)

12. List any particular physical requirements that you must meet in this occupation:

13. List any physical requirements that you think may be difficult for you to meet:

14. Plan yourself a program. List courses offered at your school that would help you get into this occupation. Take a look at the Course Description and/or ask your teacher. What R.O.P. courses would help you?

Outline provided by Gladys Lee, John F. Kennedy Career Center.

GRADE: 10
STRAND: Study and Location Skills
SKILL: Using the Library: Literary References and Criticism

The student will practice using the literary reference works and locating literary criticism in the school library.

BASIC COMPETENCY: The tenth-grade researcher

______ 1. locates brief author biographies in the commonly available Kunitz and Haycraft series or a similar resource.
______ 2. locates quotations in Bartlett's or a simple reference work of quotations.
______ 3. uses the index of a full-length biography to locate specific information.
______ 4. uses specialized dictionaries and sources to aid literary study (e.g., Dictionary of Symbol, Handbook to Literature, Classical Handbook, New Century Encyclopedia of Names, etc.)
______ 5. writes accurate bibliography entries for reference works and articles in anthologies.

MASTERY: The older and/or more able student

______ 6. uses the Book Review Digest and The Drama Review Digest to sense how a book or play was perceived at the time of publication.
______ 7. locates the "collected letters" of an author and uses the index for specific information.
______ 8. locates information in literary histories, such as the Cambridge and Oxford series.
______ 9. locates detailed information on word history through The Oxford English Dictionary on Historical Principles (OED).
______10. locates literary criticism in anthologies within his/her school library.
______11. locates poems and short stories contained in anthologies and collected volumes through Granger's Index to Poetry and The Short Story Index.

EVALUATION: Teacher can devise exercises and quizzes to evaluate and/or require some research as part of an essay that will be evaluated.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Alphabetical order, indices, table of contents: Look at seventh and ninth-grade library book parts skills for review ideas.
______ 2. Lay-out of library: Plan ahead with the librarian, and draw a map of the library with the areas pinpointed that contain works to be used.

ENRICHMENT ASSIGNMENTS:

______ 1. Use the Cal State Hayward Library to locate literary criticism in scholarly periodicals. Write a bibliography of articles published in the last five years about a writer you have studied in class.
______ 2. Devise a treasure hunt or trivia chase based on works and authors you have studied in class to share with the class.

REVIEW, EXTEND, AND USE: 11,12

CTBS: Test 8

GRADE: 10 SAMPLE ASSIGNMENT
STRAND: Study and Location Skills
SKILL: Using the Library: Literary References and Criticism

INSTRUCTOR: The following student worksheet contains information about literary reference and criticism found in most small libraries. You might wish to add other works that are available to your students. Also included is a set of research problems for practice.

PROCEDURE: (1.) Hand out the student worksheet and read through it with students adding any necessary explanation and identifying the area of the library where the works are located. (2.) Go to library with students, allowing two days of class time for completion. (3.) Leave the assignment with the librarian so that he/she can assist students who were absent or who needed more time.

LIBRARY FOR LITERATURE STUDENTS

"Knowledge is of two kinds: we know a subject ourselves or we know where we can find information upon it." Samuel Johnson, 1775

TO STUDENT: After you have read a work of literature, you will enjoy finding out biographical facts about the author, reading other works by the same author, learning about the historical period the author represented, or perhaps, discovering what other readers have thought about the author. If you do not believe that you will enjoy such pursuits, it is quite likely that you still may be assigned literary research or just find yourself in need of information to augment your understanding. In any case, it is handy to know how to use the special reference works, the biographies, and the criticism that pertain to literature.

You are, of course, entering into an area of specialized study. Most literary criticism is published in "little" magazines and scholarly journals that you have never seen because they are not for sale in newsstands nor are they subscribed to by most high school libraries. (This makes sense as they are expensive and would not be used frequently.) However, there are anthologies (collections) of literary criticism and our library has several of these. The library also has many of the more frequently used reference books and full-length biographies of authors who are commonly studied by high school students.

Book Review Digest: annual editions since 1905. A collection of reviews of a book during the year that it was published. The reviews come from magazines and newspapers. Not every book published during the year qualifies for inclusion (two or more reviews for fiction and four or more for non-fiction) nor is every review of a particular book included. The editors attempt a fair balance. ARRANGED ALPHABETICALLY BY AUTHOR.

Granger's Index to Poetry: Poetry from 574 anthologies are indexed. This reference work helps you find a particular poem in a book. (Remember the card catalog indexes books and that would not help you find a lonesome little poem.) ARRANGED ALPHABETICALLY BY AUTHOR, TITLE, AND SUBJECT.

A New English Dictionary on Historical Principles (More commonly known as the Oxford English Dictionary or the OED.) What do you do when you are reading Shakespeare and cannot figure out what's so insulting about "cuckold?" This book is an ALPHABETICAL collection and treatment of words used in English quotation, taken from all pre-16th-century writers, major post-16th-century writers, and all writers whose works illustrate the history of words.

Short Story Index: This book does for short stories what Granger's does for poems.

A Literary History of the United States: This volume authored by Robert Spiller will help you find out how a writer fits into the American culture and literary tradition. The entries are in paragraph form under four main headings: Literature and Culture, Guide to Resources, Movements and Influences, and Individual Authors. You will need to look the writer up in an ALPHABETICALLY ARRANGED INDEX.

Cambridge History of American Literature: Not as complete or easy to use as Spiller, but it contains basically the same type of information.

Cambridge History of English Literature: Like the American, but more comprehensive.

Oxford Companion to Classical Literature:

Oxford Companion to American Literature:

Oxford Companion to English Literature:

Oxford Companion to French Literature:

Oxford Companion to Film:

These volumes contain short articles on authors, works, characters, literary movements, and miscellaneous items. They are small works and deal with the most obvious aspects of the literatures. ARRANGED ALPHABETICALLY.

Encyclopedia of World Literature: Similar to the above but larger in scope.

Bartlett's Familiar Quotations: A collection of familiar quotations considered by the editor as worthy of perpetuation. Quotations included are drawn from many eras, ancient to modern, and many geographical areas with emphasis on English-speaking writers. ARRANGED CHRONOLOGICALLY BY AUTHOR AND UTTERANCE WITH AN ALPHABETICAL INDEX OF AUTHORS AND QUOTATIONS BY KEY WORD.

Dictionary of National Biography: Contains biographies of well-known, non-living Englishmen. Commonly referred to as the DNB and ARRANGED ALPHABETICALLY BY SUBJECT.

Dictionary of American Biography: The American counterpart to the above is referred to as the DAB.

Kunitz and Haycroft series: British Authors Before 1800

British Authors of the Nineteenth Century

American Authors 1600-1900

Twentieth-Century Authors

Biographical articles on authors are ARRANGED ALPHABETICALLY BY LAST NAME OF SUBJECT and are included in the appropriate volume for period and nationality. Twentieth-Century Authors contains both British and American. The articles emphasize the literary life with some personal facts. They include a list of works, mention style, influences.

LITERARY CRITICISM

Twentieth-Century Views
Wayne State Series
Pamphlets on American Authors and British Authors

Articles are collected about individual authors and can be found in the subject card catalog under the author's NAME. Should be in the 800 section.

Research Problems

ASSIGNMENT: Use information about literary works to answer the following. You may work quietly in pairs, but be sure that each person actually sees the book the information comes from.

1. F. Scott Fitzgerald belonged to a group of writers who dubbed themselves "The Lost Generation." Can you name at least three other writers who were part of this circle? ____________________

   ____

   ____

   *Bonus: Which writer came up with the name "The Lost Generation?" ________

   ____

2. Ernest Hemingway, in his later years, wrote a non-fiction book about this "Lost Generation." What was the title of the book? ____________________

   ____

   *Bonus: From what person did Hemingway borrow the title of this book? ____

   ____

3. There is a rather well-known comment about the month of May by Sir Thomas Malory, but I cannot quite recall it. Find the quotation and the work of literature which contains it.____________________

4. The investigative reporters Woodward and Bernstein wrote All the President's Men about the Nixon presidency in 1974. What were the reviews of the book like?____________________

   *Bonus: What relationship do nineteenth-century author Lewis Carroll and twentieth-century author Robert Penn Warren have to All the President's Men?____________________

5. Edmond Rostand's Cyrano de Bergerac was first produced in 1897. Written in verse with a romantic hero, the play was a reaction to Henrik Ibsen. Who is Ibsen and to what would Rostand have been reacting?____________________

   *Bonus: Ibsen's play Ghosts created a fury in Europe and was forbidden on the British stage as late as 1906, but it actually premiered in America. What was the taboo subject?____________________

6. You need a copy of Alfred Lord Tennyson's poem "Ulysses." Find the titles of at least two anthologies that contain this poem.____________________

7. Who is Heinrich Schliemann and what is his relationship to the Greek poet Homer?____________________

8. Nathaniel Hawthorne had an infamous ancestor. Who was he?____________________

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9. Which Bronte sister died in childbirth?____________________

   *Bonus: What do the names Currer, Ellis, and Acton Bell have to do with the Bronte sisters?____________________

   ____

10. We know that Joseph Conrad had Polish parents and adopted England and the English language, but what country was he actually born in?__________

11. When Samuel Taylor Coleridge completed The Rime of the Ancient Mariner, he was collaborating with another famous English poet of the period. Who was this poet?____________________

    *Bonus: What is the earliest written use of the word "mariner" in the English language?____________________

12. Scan any critical article that interests you. What seems to be the author's thesis (main idea)?____________________

    ____

    ____

    ____

    *Bonus: From your reading see if you can define what literary criticism is.____________________

    ____

    How is criticism different from book reviews?____________________

13. Find at least two items of trivia about any author, work, etc. that we've read this semester. Record them separately on note cards and do not allow anyone to see them. We will use these as the basis of a game.

Trivia ~ What do the following works have in common?

A Bell for Adano
The Killer Angels
The Confessions of Nat Turner
Angle of Repose
A Death in the Family
The Magnificent Ambersons

GRADE: 10
STRAND: Composition, Grammar, and Usage
SKILL: Developing Sentence Control: Logic; Parallel Structure; Rhythm; Emphasis

The student will write sentences that show sensitivity to logic, parallel structure, rhythm, and emphasis.

BASIC COMPETENCY: The tenth-grade writer

______ 1. writes balanced sentences that employ parallel structure.

______ 2. joins appropriate ideas in sentences with the correct coordinate or subordinate conjunctions.

______ 3. works to achieve a balance of short and long sentences and to create rhythm in his/her prose.

______ 4. writes sentences that emphasize the important details.

______ 5. recognizes the value of reading aloud to hear sentence rhythm.

MASTERY: The older and/or more able writer

______ 6. manipulates his/her sentence style to enhance meaning.

______ 7. proofreads papers and alters sentences to improve the rhythm of his/her prose.

______ 8. recognizes his/her own definite style of writing and works to improve it.

EVALUATION: Teacher and student evaluation of written work.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Sentence combining: Use Strong's book to review idea of joining simple sentences.

______ 2. Review clause, phrase, infinitive, participle, gerund: See Warriner's or other usage and grammar book.

______ 3. Review meaning of coordinate and subordinate conjunctions: See Warriner's or other usage and grammar book.

______ 4. Review compound and complex sentences: See Warriner's or other usage and grammar book.

ENRICHMENT ASSIGNMENTS:

______ 1. Take one of your earlier papers and rework a few of the sentences. Select sentences that are critical to your meaning and rewrite them to put clearer emphasis on the important idea.

______ 2. Because advertisements are designed to induce people to act, they are often particularly good examples of effective word choice and sentence structure. Bring in advertisements that are good examples of the use of parallel structure, sentence rhythm, and emphasis.

REVIEW, EXTEND, AND USE: 11,12

CTBS: Test 5/SAT

GRADE: 10
STRAND: Composition, Grammar, and Usage
SKILL: Developing Sentence Control: Logic; Parallel Structure; Rhythm; Emphasis

SAMPLE ASSIGNMENT

INSTRUCTOR: The best approach to teaching sentence control is to work with student's sentences whenever possible. An effective method of collecting students' sentences that are examples of effective writing or examples of errors to be corrected is to put an asterisk next to any sentence a student writes that you want to save. When you return the paper, give the student a file card and ask him/her to copy down the designated sentence and return the card to you.

PARALLELISM

Coordinate or parallel ideas must be written in equivalent grammatical form (two nouns, two phrases, two participles, etc.). Each of the coordinated elements should contribute equally to the development of the ideas in the sentence.

Faulty: Sheila enjoys collecting dolls and to make doll clothes.
Correct: Sheila enjoys collecting dolls and making doll clothes.

Thoughts which do not share equally in the development of the sentence are non-parallel and cannot logically be written in parallel grammatical structure. One of the ideas must be subordinated or placed in a separate sentence.

Faulty: Hubert graduated from college, and he weighed 250 pounds.
Correct: When Hubert graduated from college, he weighed 250 pounds.

ASSIGNMENT: Underline the non-parallel elements in the following sentences. Rewrite the sentences correctly.

LOGIC

Faults in logic might be due to the inclusion of details that are not related to the main idea or the joining of unrelated ideas. Problems can also occur when students do not use the correct word or phrase to join ideas.

Faulty: My mother, who was born in West Virginia, came to visit us this Christmas. (My mother's birthplace has nothing to do with her Christmas visit.)
Correct: My mother came to visit us this Christmas.

Faulty: Steve cannot go to the football game, and he can go to dinner with us. (and is not the correct conjunction)
Correct: Steve cannot go to the football game, but he can go to dinner with us.

ASSIGNMENT: Rewrite the following sentences removing any information that is not related to the main idea. Change any connecting word whose meaning is not appropriate in the sentence.

EMPHASIS

Problems with emphasis often occur when the writer states the main idea in a subordinate clause or phrase.

Faulty: Because the ring was too expensive for me, it was a two carat diamond.
Correct: Because the ring was a two carat diamond, it was too expensive for me.

Faulty: The car careened into a ditch, nearly killing the family.
Correct: The family nearly died when their car careened into a ditch.

ASSIGNMENT: Below are two collections of facts. The contents of each collection are to be rearranged and made into sentences to form a coherent paragraph. All the facts must be used, but some are more important than others. Write the paragraphs so that the important details are stressed.

1. Sitting in back row. Brown sweater and pushed-up sleeves. Brunette. Frowning over geometry test. Plaid skirt, mainly red. Never noticed her before. Purple nail polish. Next to Sheila, class president. Slim legs. Jangling charm bracelet on left wrist. Biting her pencil.

2. Corner of Thornton and Fremont Boulevard. Sudden swerve. Loaded bus. Smashed window of Builders' Emporium. Foggy morning. Cadillac convertible. Hurt: two bus passengers, driver of car (thirty-year-old insurance salesman). About 8 a.m. Broken glass all over. Slick street. Nobody seriously hurt. Missed four people waiting for bus.

GRADE: 10
STRAND: Composition, Grammar, Usage
SKILL: Tightening Sentences and Eliminating Wordiness

The student will write effective sentences that are clear and concise and will understand the importance of revision.

BASIC COMPETENCY: The tenth-grade writer

______ 1. understands that "more" is not always better.

______ 2. recognizes and practices effective repetition of words and ideas, emphasis, parallelism, rhythm, and transition.

______ 3. eliminates passive voice constructions in favor of active voice.

______ 4. avoids using forms of to be and to have (except as tense indicators) in favor of precise, active verbs.

______ 5. excises excessive uses of which, who, and that in his/her sentences.

MASTERY: The older and/or more able writer

______ 6. eliminates excessive or weak uses of category words, such as thing, type kind, phase, and aspect.

______ 7. uses sentence variety to enhance meaning.

______ 8. understands that sentences can be grammatically correct but fail to communicate.

______ 9. understands the words he/she uses well enough to avoid repeated (redundant) meanings (as in "Sherlock Holmes carefully scrutinized the footprint.").

EVALUATION: Teacher and students can evaluate sentence exercises and can evaluate the absence of wordiness in longer pieces of student writing.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Review clauses, phrases and words in apposition: See Warriner's.

______ 2. Review punctuation, especially use of the comma: See Warriner's.

ENRICHMENT ACTIVITIES:

______ 1. Look through earlier pieces you have written for English or other classes and find wordy sentences. Then revise them.

______ 2. Look through the student newspaper to find evidence of wordiness. Volunteer to edit an edition before it is typed and printed.

REVIEW, EXTEND, AND USE: 11,12

CTBS: Test 5

GRADE: 10
STRAND: Composition, Grammar, and Usage
SKILL: Tightening Sentences and Eliminating Wordiness

SAMPLE ASSIGNMENT

INSTRUCTOR: The teacher should define wordiness and emphasize that "more" is not always better. Short, concise sentences also can be effective. Present and discuss examples of wordy sentences and work with the whole class on revision. The teacher records various responses on the board and discusses the advantages of each revision.

ASSIGNMENT: It is best to take sentences from the students' writing. Students can be given isolated sentence practice before they work on their own writing, but at some point, students should work on revising sentences from their own pieces. Teachers should work on these major areas of wordiness:

REPETITION OF THE SAME WORD OR IDEA
"FACT" EXPRESSIONS
"WHAT" EXPRESSIONS
REPETITION ON "THAT"
REDUCING CLAUSES TO PHRASES

REPETITION OF THE SAME WORD OR IDEA

Wordy: In my opinion I think E.T. is the best movie of 1982.
Better: I think E.T. is the best movie of 1982.
Better: E.T. is the best movie of 1982. (If you are writing it, you obviously think it.)

"FACT" EXPRESSIONS

because of the fact that
owing to the fact that
due to the fact that
on account of the fact that

Wordy: Owing to the fact that I came home at one a.m. Friday night, my parents put me on restriction.
Better: Because I came home at one a.m. Friday night, my parents put me on restriction.

"WHAT" EXPRESSIONS

what I mean is
what I believe is
what I want is

Wordy: What I mean is we are assigned too much homework every night.
Better: We are assigned too much homework every night.

REPETITION OF "THAT"

Wordy: Sheila knew that if she studied that she could get an A on the test.
Better: Sheila knew that if she studied, she could get an A on the test.

REDUCING CLAUSES TO PHRASES

Clauses that begin with "who is" and "which is" can sometimes be reduced to phrases or words in apposition.

Wordy: We had dinner at a wonderful French restaurant which is in Fremont.
Better: We had a dinner at a wonderful French restaurant in Fremont.
(a clause reduced to a phrase)

Wordy: My uncle, who is a very intelligent man, was elected president of the school board.
Better: My uncle, a very intelligent man, was elected president of the school board.
(a clause reduced to an appositive)

For further sentences and suggestions see:

Ken Macrorie, Telling Writing and Writing to be Read
S. I. Hayakawa, Language in Thought and Action

GRADE: 10
STRAND: Composition, Grammar, and Usage
SKILL: Writing from Interview Information

The student will write an essay based on information gained from an interview. (See 10/INTERVIEWING FOR INFORMATION.)

BASIC COMPETENCY: The tenth-grade writer

______ 1. uses question/answer format of interview notes to write a plan or outline for an essay.
______ 2. writes an engaging introduction.
______ 3. transmits an accurate sense of the person and the information gained from the person.

MASTERY: The older and/or more able writer

______ 4. integrates physical description based on observation effectively with interview information.
______ 5. synthesizes primary and secondary information in writing his/her essay.
______ 6. synthesizes information gained from a series of interviews or a poll on the same topic.
______ 7. draws a generalization about the person or information out of his/her reader implicitly.

EVALUATION: The completed interview essay can be evaluated by the teacher and/or student peers based on the characteristics listed above and other established composition standards.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor interview notes: Ask the student questions about the interview and the interviewee to see if he/she can recall additional detail. If there is still too little information or the student has not done the interview, become the interview subject yourself. This could be done with several students at once, if necessary, while others are writing or after school.
______ 2. Descriptive words: Review with students language that can be used to describe people. Thirty Days to A Better Vocabulary contains a useful chapter on words for traits.

ENRICHMENT ASSIGNMENTS:

______ 1. Choose a magazine with an article based on an interview with a celebrity or national figure. Write a list of questions that might have been asked and add several others that you wish the interviewer had asked.
______ 2. Plan a photographic essay about your interview subject (or actually complete one if you have the photographic resources). What kinds of pictures would complement your essay and help make your point about the person and information.

REVIEW, EXTEND, AND USE: 11,12

GRADE: 10
STRAND: Composition, Grammar, and Usage
SKILL: Writing from Interview Information

SAMPLE ASSIGNMENT

HOW TO TURN JOB INTERVIEW NOTES INTO AN ESSAY

ASSIGNMENT: Use your interview notes to write an orderly essay that transmits the job information and a sense of the person honestly and engagingly.

1. Organize: If you used questions to probe your subject, you probably have information that is largely organized. That is, the questions become topic sentences for paragraphs. If your subject talked with little direction from you or spontaneously, you may have to categorize the information in your notes. Look back at the interview questions or try these general categories:

   ☆ a. historical: how the person got into this job

   ☆ b. appropriateness: how the job suits him or her

   ☆ c. qualifications: what he/she did to get into this job

   ☆ d. duties: what he/she does day-to-day

   ☆ e. working conditions: what kind of money, hours, benefits, and environment the job provides

   ☆ f. advice: what the person perceives as the outlook for the job in the future

2. Avoid interjecting your own generalizations directly into the text: Let the job and the worker "speak for themselves." Do not say that the person is bored with his/her job unless the person says so. If you conclude that the person is bored, let the reader see the evidence that led you to that conclusion.

3. Plan an engaging opening for your essay that includes the person's full name and a title or career name. Usually, the traditional rhetorical opening devices will be useful. Follow these two examples:

   ☆ a. an anecdote: Begin the essay with a story that shows a typical or unusual aspect of the job or the person's experience.

   > Richard Hodges did not realize that personal courage and quick decision-making might be required of a grocery store cashier until the day several years ago when he turned around to face a customer with a gun. While not all of his experiences have been so dramatic, Richard, now store manager, has found himself responding to several crises.

☆b. a quotation: Choose a particularly pithy or revealing statement from the interviewee and quote him/her.

> "When I chose nursing as a career, I imagined myself working beside a competent doctor with appreciative patients, but instead, I deal with busy doctors, angry patients, too little help, and too little appreciation." The frustration evident in registered nurse Carolyn Allen's statement comes not from the job itself so much as from the hospital system she labels as inadequate and inefficient.

4. Weave together the categories of information that you have rather than writing a series of disjunctive paragraphs. Notice how the following paragraph weaves together categories a, b, and c under step #1.

> Richard Hodges claims that he did not choose grocery managing as a career, but rather it "chose him." Working in grocery stores as a high school youngster and during college, he liked the environment and the variety of people and products. Upon completing college, it was a "logical step" at the time. His store manager suggested that he apply for an assistant manager's position. "Even then, he says, I thought I'd just try it while I looked for another job." But he's still there and still likes what he does though his "responsibilities have grown more than his paycheck."

5. Blend in descriptive detail lightly rather than dropping a whole paragraph of description on the reader. Choose descriptive detail so that it enhances the point of your interview. Look at the example below:

> Carolyn Allen's starched white exterior belies her open, kindly attitude toward people and patients. Though she is businesslike, thorough, and insistent in her approach to her patients, her ready smile and soothing voice show her concern for the feelings of sick and injured people.

6. After you have completed your draft on ____________________, be prepared to share it with your peer response group. Write down questions that the group asks you about your interview subject or information. Use these questions to see where you might need to add information as you revise.

GRADE: 10
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Saturation Report

The student will write a paper which brings together techniques learned earlier: narration, close observation, use of descriptive detail, dialogue, and interview.

BASIC COMPETENCY: The tenth-grade student

______ 1. writes about a place, individual, group, or event he/she knows well or can get to know well at first hand.
______ 2. observes the subject with a keen eye.
______ 3. "hears" the place, individual, or event, interviewing if necessary.
______ 4. writes a non-fiction article using fictional techniques (scenes, characterization, and dialogue).

MASTERY: The older and/or more able student

_______ 5. experiments with flexible point of view. The writer can be an active participant in the action; he/she can remove self; or he/she can move in and out.
_______ 6. gets a point across through implication--through dialogue and manipulation of detail.
_______ 7. experiments with form.

EVALUATION: Teacher and students respond to the written pieces discussing the effect the writer achieved contrasted with the writer's stated purpose.

POSSIBLE AREAS TO REMEDIATE:

_______ 1. Note-taking ability and observation skills: Stage "overhead" conversations in class to help students capture important ideas, rhythm, and dialect in speech. Stage an event and ask students to write down important details. Have students compare notes.
_______ 2. Descriptive techniques: Review alternative ways to describe--simile, metaphor, analogy.
_______ 3. Proper way to incorporate dialogue into a piece of writing: Examples or models will work best.

ENRICHMENT ASSIGNMENTS:

_______ 1. Write a saturation report of a place on or off campus frequented by teenagers and submit to the school newspaper or yearbook for publication.
_______ 2. Write a saturation report about someone they particularly like and give the piece to the person observed as a present.

REVIEW, EXTEND, AND USE: 11,12

GRADE: 10
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Saturation Report

SAMPLE ASSIGNMENT

INSTRUCTOR: This assignment is a synthesis of many skills the students have acquired over the course of a semester or year. James Moffett's "Reporter-at-Large" assignment provides a useful description of this type of writing. It might be helpful to review briefly the elements involved: narration, close observation, use of descriptive detail, dialogue, and interview.

PREWRITING: The teacher can best introduce saturation reporting by reading excerpts from the writers of New Journalism. The book, The New Journalism, by Tom Wolfe, has many good examples. The teacher can also read examples of student writing. The teacher should then brainstorm with the students the places and people who would make interesting topics.

WRITING: As a preliminary exercise, the teacher can assign a place for the students to observe and have them bring their notes to class the next day. The students then compare the details they observed and write a practice scene. The next assignment can be to record an overheard conversation and bring that to class for discussion.

ASSIGNMENT: Follow the suggestions listed below and read the sample paper "All is Well With Pleasant Hill" to plan for your saturation report.

1. You are to observe at first hand a person, group, or place that you know well or would like to know well. You saturate yourself with your subject. (The teacher may require a certain amount of time for the observation or may require the person or place be observed at different times of the day.)

2. You will observe your subject with a keen eye. You will note interesting overheard conversations; you might want to interview.

3. You are writing a non-fiction article using fictional techniques. There will be scenes, characterization, and dialogue in your paper.

4. Your point of view can be flexible. You can be an active participant in the action; you can remove yourself; you can move in and out.

5. Much of what you attempt to say in your paper will be through implication--through dialogue and your manipulation of detail.

6. The form your paper takes depends on your subject and your intent. You might write your paper in pieces--conversations, descriptions, interviews, facts--and then piece it together, finding the best form for your subject.

"ALL IS WELL WITH PLEASANT HILL"

May 21 will be the third anniversary of the opening of the Bay Area Rapid Transit (BART) Concord line. Since opening this line, the transit system has seen and done many things. The going and coming of three general managers, several accidents, the opening of the Transbay tube, and a publicly elected BART board of directors are a few examples; moreover, the most important change is the commuter. Besides the Public Utilities Commission (PUC), the commuter is the one who makes the system move. He must be convinced that riding BART is better than driving to work. During the gas shortage, the daily ridership increased, but the delays and crowded trains made many return to driving to work. However, the rest still use BART because of its benefits.

One of the busiest stations during rush hour, along the Concord Line, is the Pleasant Hill station where 7,000 commuters begin their journey to work. The $3.12 million 20th Century station of steel and concrete contrasts with its Sylvan atmosphere created by the natural landscaping of shrubs and trees. The 200-year-old oak trees provide shade in the 1,337 car parking lot which surrounds the station.

At 6:00 a.m. the station opens. The commuters begin to fill the parking lot. Many rush to avoid missing the train. "Please do not run, the train will wait for you. Thank you," informs the station agent. The people crowd along the city-bound platform, getting in line, hoping for a place to sit. "Last time I had to stand up all the way to work," complained a businessman. When the train arrives, the commuters are lined up at the doors ready to enter. When the train departs, the platform is empty, but there will be a few people, out of breath, who had missed the train. Every 15 minutes the scene is repeated.

By 9:00 a.m., the parking lot has been full for some time. Cars are parked everywhere: along the entry and exit roads, along the Southern Pacific (SP) railroad tracks, and along the nearby streets. 10:00 a.m., the station is very calm and quiet waiting for the commuters to return. Between now and the next rush hour, 3,500 people trickle in and out of the station: visitors, shoppers, and students.

At 4:00 p.m. the bicycles, located against every pole or tree, and the cars are all ready to return home. A train arrives bringing about 50 people: school children, mothers, and a few businessmen returning home early. After a few minutes, the station is quiet as ever.

The sighs of rush hour now slowly appear. The newsgirl (changing times, women's lib!) arrives with a Tribune visor and apron, prepares for the exit of potential customers. Cars are beginning to line up along the pick-up zone.

The silence is broken by several people entering the station. "How do I get change?" asked a blue-sweatered girl. "Use the change machine straight ahead," replied the agent. Seconds later, her change comes pouring out of the change machine as if she had hit a jackpot. A couple of pigeons fly overhead stirring up the still air.

Finally a toot of the train's horn signals the arrival of a Concord-bound train that had just come from the city. It slows down at the rate of three miles per hour per second, coming to a screeching halt. The door slides open and the 150 commuters come pouring out. Some run down the stairs to be first out. Lines form at the exit gates, telephones, and add-fare machines.

"Tribune! Get your Tribune here. Only 25 cents!! ... U.S. role in Viet Nam ends as Yanks flee!," cries the paper girl.

The fatigued commuters quickly file through the four silver and red exit gates. One man stops to buy a paper. The sounds of the commuters fill the station.

"Were you on that train?" asks a bearded man to another that had arrived on an earlier train.

"What time is it?" asks a young secretary to a waiting student.

"Attention, will Mr. John Jones please pick up the white courtesy phone. Thank you," informs a voice over the loudspeaker.

"Hello, Kathy? Can you pick me up now?" telephones one commuter.

"What a day!" sighs a lady.

A well-suited businessman runs to his car as if trying for the mile in five minutes, clutching his brief case, wishing to beat the crowd.

"Did you get a seat today?" inquires one man.

"No, it was so bad that I saw a guy use a plumber's helper as a grip to hang on with," replied his friend.

"I was lucky, I got a seat at Orinda."

"You guys should have taken a Daly City train, ride to a less-crowded station and get on a Concord-bound train there," added another man. "Well, see you tomorrow morning."

Along the pick-up zone, the drivers who are mostly wives of the commuters, are patiently waiting, hoping that their passengers are on the approaching train. Some autos contain children, so the mothers are kept busy by them.

"Is daddy on this train?" wondered a little boy. "When is he coming?"

"Oh boy, here comes a BART train!" exclaimed another child.

"Hi, Sarah. Have you been a good girl today?" asks a recently arrived commuter to his daughter in the car with her mother. "I'll drive home today, honey."

When most have left, there are still some which are waiting for rides home.

"Ohhh, when is Mira coming?" moans a tall, slim man pacing back and forth.

This kind of scene is repeated every 15 minutes: rushing commuters, hellos and goodbyes, and the pacing of waiting commuters. By 6:30 p.m., the parking lot is almost empty. The station is once more peaceful and quiet, waiting for another day.

GRADE: 10
STRAND: Composition, Grammar, and Usage
SKILL: Developing Thesis Statements for an Argument

The student will prepare a full thesis statement as a preliminary step to writing an essay.

BASIC COMPETENCY: The tenth-grade writer

_____ 1. composes a thesis sentence incorporating the topic which the essay will discuss and the opinion or view which he/she intends to present and defend.
_____ 2. lists a minimum of three "pro" or supporting arguments.
_____ 3. develops numerable details as evidence to support arguments.

MASTERY: The older and/or more able writer

_____ 4. includes in his/her thesis statement a list of "con" or opposing arguments.
_____ 5. designs supporting arguments to counteract potential negative arguments.
_____ 6. evaluates relevancy of an argument for a particular issue.
_____ 7. refines or revises thesis statement based on his/her writing of the first draft.

EVALUATION: The teacher and student's peers can evaluate the thesis statement on the basis of the relevance of the arguments to the topic and the effectiveness in proving the opinion or view presented.

POSSIBLE AREAS TO REMEDIATE:

_____ 1. Opinion versus prejudice: Students need to see that their unsupported beliefs are not necessarily held by others.
_____ 2. Fact versus opinion: Students often believe that because they believe something it is a fact.

ENRICHMENT ASSIGNMENTS:

_____ 1. Reduce newspaper and magazine editorials to their essential thesis statements and evaluate their logic.
_____ 2. Choose a recent presidential speech; find and evaluate the thesis.

REVIEW, EXTEND, AND USE: 11,12

AP

GRADE: 10
STRAND: Composition, Grammar, and Usage
SKILL: Employing Transitional Devices

The student will employ appropriate transitional devices in formal writing.

BASIC COMPETENCY: The student writer

______ 1. indicates an illustration or a narrowing of an idea.
______ 2. indicates an additional idea which contributes to the point being made.
______ 3. indicates a change in the direction that the previous writing had been taking.
______ 4. indicates a summary of ideas presented.

MASTERY: The older and/or more able writer

______ 5. uses paragraph transitions (the repetition of words from the previous paragraph.
______ 6. uses idea transitions (the repetition of an idea from the previous paragraph).
______ 7. uses his/her understanding of writing transitions as a reading aid.
______ 8. senses contrived or overused transitional words and phrases.

EVALUATION: The teacher or the student's peers can evaluate the successful use of transitions. The teacher will also look for growth when grading the student's writing assignments.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Punctuation: Look at the use of such words as however or consequently, especially when used inside the sentence.
______ 2. Concept of flow in writing: Students may need to be reminded that in writing one sentence normally follows another in thought sequence and then when the thought direction changes, they must alert the reader that this is about to happen by use of an appropriate transition.
______ 3. Shades of meaning: Too often we assume students know the meanings of generally used words, only to find that they lack understanding of their specific interpretation. Some transitional phrases are idioms (on the other hand).

ENRICHMENT ASSIGNMENTS:

______ 1. Choose a passage from a writer you are currently reading in class and analyze it for transitions. Narrative, poetic, or expository passages are best though dialogues and plays can be interesting.
______ 2. Omit the transitional devices from a printed passage and discuss the effect of such a change.

REVIEW, EXTEND, AND USE: 11,12

CTBS: Test 5/AP

GRADE: 10
STRAND: Composition, Grammar, and Usage
SKILL: Writing an Argumentative Essay

The student will write an argumentative essay.

BASIC COMPETENCY: The tenth-grade writer

______ 1. introduces his/her subject and comes to the point, his/her thesis, in the first paragraph.
______ 2. presents major supporting arguments, one to a paragraph, in as many paragraphs as needed to support thesis.
______ 3. concludes in a closing, summary paragraph which reviews the thesis, reminds the reader of the arguments, and closes with a general statement.

MASTERY: The older and/or more able writer

_______ 4. uses a title which is short, interesting, and suggestive of the approach to be taken in the essay without giving away the opinion to be expressed in the thesis.
_______ 5. avoids the use of the first- and second- person personal pronouns.
_______ 6. presents an introductory paragraph which engages.
_______ 7. begins the introductory paragraph with a general, non-controversial statement connected with topic and then narrows to the thesis sentence at the close of the paragraph.
_______ 8. follows his/her introductory paragraph with a con-pro paragraph, which explains the major opposing view and then follows with a pro argument which weakens or demolishes it while supporting the thesis sentence.
_______ 9. begins the pro body paragraphs with topic sentences that support the thesis and follow with detail sentences which explain or illustrate the topic sentence.
_______10. closes each body paragraph with a summary sentence which refers to thesis sentence.

EVALUATION: The teacher and student's peers can evaluate the success of the essay by using an essay checklist and group reading and criticism.

POSSIBLE AREAS TO REMEDIATE:

_______ 1. Assertions vs. supporting detail: Students may need to review this concept.
_______ 2. Paragraph structure: Students may have difficulty in providing sufficient detail in their support paragraphs to make them convincing.

ENRICHMENT ASSIGNMENTS:

_______ 1. Find argumentative essays in newspapers and magazines for analysis and discussion. Examine these for the validity of the argument.
_______ 2. Examine political speeches for validity of arguments presented.

REVIEW, EXTEND, AND USE: 11,12

AP

GRADE: 10
STRAND: Speaking, Listening, and Performing
SKILL: Interviewing for Information

The student will interview another person for information to be used in a speech or composition (see 10/WRITING FROM INTERVIEWS).

BASIC COMPETENCY: The tenth-grade interviewer

______ 1. recognizes the differences between primary and secondary information and the merits of each.
______ 2. plans and conducts an interview that gains the best information, expertise, and experience the interviewee holds.
______ 3. practices promptness and courtesy in the conduct of an interview.
______ 4. takes adequate notes to organize for a speech or composition.

MASTERY: The older and/or more able interviewer

______ 5. recognizes opinions and evaluates validity, bias, and personality as factors in the information gathered from an interview.
______ 6. uses secondary information both before and after the interview to augment, analyze, and evaluate primary information.
______ 7. uses and interprets nonverbal clues effectively.
______ 8. compiles and synthesizes information from two or more people on the same interview topic.

EVALUATION: The teacher and/or peer group can evaluate interview notes for their usefulness in an essay or speech. A more formal evaluation should probably rest on the presentation of the information in either the speech or essay.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Formulation of basic questions: A list of model or sample questions will be useful to all students; however, some students will benefit from a class activity where a list of questions is derived and attempts are made to predict likely answers.
______ 2. Re-formulation of questions extemporaneously: Role playing the interviews in small groups will allow students practice in quick re-formulation of a question that did not net adequate information.

ENRICHMENT ASSIGNMENTS:

______ 1. Augment your history study with an oral history by interviewing several people about an historical event of the last 50 years. Senior citizen centers and convalescent homes are good sources for subjects.
______ 2. Conduct an interview or series of interviews that will allow you to explain a process of local interest such as "How to Get Responsible Car Repair in Fremont."

REVIEW AND EXTEND AND USE: 11,12

GRADE: 10
STRAND: Speaking, Listening, and Performing
SKILL: Interviewing for Information

SAMPLE ASSIGNMENT

INSTRUCTOR: The following steps in the interview process and the suggested questions can be distributed to the students, but a more useful activity would be to allow them to brainstorm questions to ask, predict likely difficulties, and plan strategies for successful interviewing. From this process, they will be developing a thinking/planning skill that can be used again.

> ASSIGNMENT: Interview an adult about his or her job, using the process described below. If you read several interviews in Studs Terkel's Working, you will likely form many questions that you can ask a person about his or her job; however, a list of suggested questions is included below to help you get started.

HOW TO CONDUCT A SUCCESSFUL INTERVIEW

1. Choose a person. In this instance, you must choose an adult rather than a teenaged worker. Probably one of your parents is the best choice. They are more readily available, and though you might consider their jobs ordinary because you are used to them, other people in the class will enjoy hearing about what they do.

2. Arrange a time to talk with the person. Even your parents deserve an appointment. You may not get much more than grunts from a parent who has settled down with the evening paper or television program.

3. Prepare a list of questions and try to predict what kinds of answers they will elicit. Some suggestions follow:

    1. Why did you choose the job that you have? Or how did you get started doing it?
    2. Is your job product manufacturing? service? sales?
    3. What is the most satisfying part of your job? the least satisfying?
    4. If you could start again, would you choose the job that you have now?
    5. Have you made any major career changes in your adult life?
    6. Could you describe your typical day?
    7. Are there many interruptions in the routine of your day?
    8. Are you mostly indoors or out?
    9. What skills are necessary for your job? What technology is involved in your work? What do you have to be able to do that a person might not necessarily associate with your job?
    10. Does your job require you to work alone? as part of a team? as part of an assembly line?
    11. What language skills do you use on your job? (i.e., talking with people, giving directions, persuading, reporting, reading, writing, conflict resolving, problem solving, listening)
    12. Has anything unusual or humorous ever happened to you on the job?
    13. How well does your job match your lifestyle? Is there any leisure or hobby activity that you give up for your job?
    14. Would you be willing to tell about your salary and working benefits? general working conditions?
    15. Do you have any advice to give a young person who is interested in your field of work?

4. Come prepared to take notes and explain to the interviewee that you will take notes so that you can be accurate in reporting. Verify spelling on names, technology, or workplace jargon with which you may not be familiar.

5. Listen carefully to each answer and take down notes in key words and phrases. Generally, tape recorders are a nuisance instead of a help, and many people are afraid to be taped. If you plan to use one, you must ask the person for permission and explain how you will use it. You will still have to take notes or you will end up with a transcription of the conversation, which is another type of writing.

6. Notice how the person looks as he or she responds to your questions. Notice how the person responds: animated, talkative, reserved, matter of fact, bored. Imagine what it would be like to work around this person as you are listening. Look for clues in outward appearance that seem to match the job or fail to do so. The unexpected is interesting. Write these impressions out as soon as possible after the termination of the interview while the image is still in your mind.

7. Bring the interview to a close for the convenience of both you and the interviewee (even if it is your parent). Ask for any literature (brochures, etc.) about the company, the job, or the product that might be available, thank the person, and ask if he or she would like to read or hear about the final result.

8. Bring notes to class on the designated day to prepare your speech or essay.

GRADE: 10
STRAND: Speaking, Listening, and Performing
SKILL: Interviewing for a Job

The student will role play either/or both the employer and the applicant in a job interview, having first completed a career research paper, an application form and application letter.

BASIC COMPETENCY: The tenth-grade applicant

______ 1. dresses appropriately for the interview.

______ 2. speaks clearly and distinctly.

______ 3. appears relaxed and at ease.

______ 4. answers the interviewer's question adequately.

______ 5. asks relevant and important questions of the interviewer that he/she has planned earlier.

MASTERY: The older and/or more able applicant

______ 6. detects questions that may be sexist, racist, or otherwise unethical and irrelevant and deals with them effectively. (See page 170 of Richard Bolles' What Color is Your Parachute?)

______ 7. researches information about the company and uses it effectively in the interview.

______ 8. evaluates the interview immediately afterward, making notes that can be used for follow up or for self-improvement.

EVALUATION: Both the interviewer and the interviewee should be evaluated on their preparation and the basic competency characteristics by teacher and peers.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Shyness: Provide the entire class with opportunities to speak out often and to role play other situations with which they may be more familiar (such as family or school) before attempting this more remote situation. Play charades occasionally during the year to allow students to get over self-consciousness.

______ 2. Speech problems: If speech problems are severe, check with counselor to see if student is getting professional help; otherwise, bring these students in after school to rehearse with you. Use the resource person for suggestions with the learning disabled student.

ENRICHMENT ASSIGNMENTS:

______ 1. Invite a personnel manager from a large company in the community to come to the class and discuss his/her perspective of job interviews and leave time for peers to ask questions. Plan with teachers.

______ 2. Conduct "information only" interviews such as finding out about the services or products in a company in the community, who the person in power is, and what their prospects are in the next decade.

REVIEW AND EXTEND AND USE: 11,12

GRADE: 10
STRAND: Speaking, Listening, and Performing
SKILL: Job Interviewing

SAMPLE ASSIGNMENT

ASSIGNMENT: Take your career research paper, job application form, and application letter from your folder and exchange with another person in the room. Pretend that you are an employer who is interviewing the person whose papers you have. Write a plan for how you will conduct the interview based on the information that you have.

BEFORE: Help students during this phase by brainstorming some general questions and some likely qualities that an employer might want to see in any employee. This might be a good place to discuss BFOQ's (bona fide occupational qualifications) and what constitutes fair and relevant questions.

TEACHER MODEL: Model a job interview for the class. Get the principal, counselor, or career center clerk to role play with you. If you would rather be free to supervise, ask for two adults to role play before the class. Dress appropriately, speak clearly, etc. just as you will expect students to do. You might also do a farcical interview where the participants do everything wrong.

EVALUATION: Distribute student evaluation forms based on the Skills Description Sheet and tell students how you will be evaluating. Discuss the role of the class as cooperative audience, good listeners, and effective evaluators. Stress the importance of good attendance.

PLAN #1 (Takes about 8 days for a class of 32): Make up a schedule, giving each pair of students a performance date. Plan four interviews per period (two pairs) and ask the third pair to be ready for that day in case there is an absence. Setting approximately ten minutes for each interview leaves time for comments, changes, and collection of interview evaluations.

PLAN #2 (Takes about 4 days): Divide the class in half and conduct interviews on each end of the room. planning eight a day rather than four. In this plan, the teacher will rely on student evaluations and partial observations.

PLAN #3 (Takes about 2 days): After the entire class has completed written plans for an interview, collect the plans and select eight varied and interesting ones to be played out before the class in the two-day period. (NOTE: Plan #3 is acceptable only if there are other opportunities for students to speak and perform in class.)

TIPS: 1. Mostly, students of this age will take to the idea of "dressing up" for this event, but you can circumvent any problems by bringing a couple of sports coats, some ties, and perhaps a woman's blazer to class.

2. Speaking activities often get pushed aside because they consume much class time, but you can use the time effectively by starting the students on a reading assignment or a series of activities related to the next unit to be completed as homework.

RESOURCES: Bolles, Richard Nelson. What Color is Your Parachute? Berkely: Ten Speed Press, 1981.
Robertson, Jason. How to Win in a Job Interview. Englewood Cliffs: Prentice-Hall, Inc., 1978.

GRADE: 10
STRAND: Speaking, Listening, and Performing
SKILL: Developing Interpersonal Communication

The student will practice one-to-one and small-group communication.

BASIC COMPETENCY: The ninth-grade student

______ 1. recognizes the difference between self-expression (venting feelings or ideas) and communication (arousing common meaning in a listener).

______ 2. recognizes the possible static that arises in communication: "reading into messages;" "feeling a threat to self-image;" "using language inadequately;" and "hiding the agenda."

______ 3. recognizes the traits of effective work groups or teams: working for the good of the group; working out individual roles jointly; promoting good morale; and getting the job(s) done.

______ 4. understands the importance of effective one-to-one communication and good team work in school, workplace, and daily living.

MASTERY: The older and/or more able student

______ 5. develops conscious skill in providing and interpreting feedback.

______ 6. attempts communicating again after a failure.

______ 7. recognizes the limits of privacy and that maximum self-disclosure and openness is not desirable for all circumstances.

______ 8. knows that disagreement is as essential to communication as agreement.

______ 9. understands the difference between the formal structure and the informal structure of a group and/or organization.

EVALUATION: The teacher should look for long range (semester; year) growth in completed group projects, group editing, role playing, etc.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Student Discipline: Less mature students may see communication activities as "recess." Setting up clear objectives and outcomes and evaluating strictly on the criteria will keep students on task. Start with short periods of time, small tasks, and immediate accountability.

______ 2. Poor attendance: Oral activities are nearly impossible to make up. Demonstrate in your point or grade system that poor attendance = missed class activity = lower grades.

ENRICHMENT ASSIGNMENTS:

______ 1. Find out about businesses that use management teams (most of any size). See if you can sit in on a meeting or planning session. Write out your observations.

______ 2. Set a inter-personal communication goal (at least two hours of conversation with your dad or explaining your symptoms to a doctor and getting a clear diagnosis in return), and write about the outcome.

REVIEW, EXTEND, AND USE: 10,11,12

GRADE: 10
STRAND: Speaking, Listening, and Performing
SKILL: Delivering an Informative Speech

The student will deliver before the class an informative speech.

BASIC COMPETENCY: The tenth-grade speaker

______ 1. chooses a topic appropriate to class content that shows audience awareness and personal interest.
______ 2. researches either or both primary and secondary sources for adequate information.
______ 3. speaks clearly, making eye contact, and pacing self according to time constraints.
______ 4. devises a plan for presenting information that begins with an interest-arousing introduction, presents an organized body of information, and concludes with a summary of major points along with, perhaps, a suggestion of ongoing interest and development.

MASTERY: The older and/or more able student

______ 5. devises and uses effectively visual aids, such as maps, charts, graphs, pictures, and overhead transparencies.
______ 6. involves the audience directly in an activity or in a question-and-answer forum.
______ 7. speaks as another person (a Mark-Twain-Tonight approach) to get his/her information across.
______ 8. discovers a strong, workable analogy that can be extended throughout the speech.
______ 9. integrates humorous or human interest anecdotes related to the topic without digressing.
______ 10. participates in contest or real speaking events confidently.

EVALUATION: Peers and teacher can evaluate speech based upon a class-developed set of criteria and the student's own plan.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Self-image: With groups of students who do not see themselves as the "types" to get up before the class, set up a situation where groups of three (self-selected) take a topic, divide it up into parts, and then have each present their own section. This is like a panel, except that each person gets up alone to do his/her part.
______ 2. Library: Review from 7-8 and 9/USING THE LIBRARY. Allow supervised library time.

ENRICHMENT ASSIGNMENTS:

______ 1. Choose a moment in history where a leader had to "inform" his/her people, troops, etc. of impending disaster, declaration of war, death of a leader, etc. and write an informative speech in the voice of that person.
______ 2. Write and deliver an informative speech that parodies the style of a well-known public figure.

REVIEW, EXTEND, AND USE: 11,12

GRADE: 10
STRAND: Speaking, Listening, and Performing
SKILL: Delivering an Informative Speech

SAMPLE ASSIGNMENT

INSTRUCTOR: Look at other tenth-grade skills or your course content, and plan the informative speech assignment so that it integrates with these other objectives. It saves time and makes more sense to students. For example,

1. Students can present their career research (10/RESEARCHING CAREER INFORMATION) as informative speeches. They might take a rather straightforward approach, following the career worksheet, or they might choose to tell the class about a little known aspect of the job.

2. Students could turn their interviews into informative speeches (10/WRITING FROM INTERVIEW INFORMATION). If their interviews were about jobs, then perhaps they can combine their primary and secondary information into an informative speech.

3. The saturation and argumentative essays (10/WRITING A SATURATION REPORT; 10/WRITING AN ARGUMENTATIVE ESSAY) might be useful, but there are some pitfalls here. The argumentative essay more easily turns into a persuasive speech or debate.

4. Give students topics for literary biographies, etc. as they are completing their unit on literary sources in the library (10/USING THE LIBRARY: LITERARY REFERENCES AND CRITICISM).

5. Or be really wise and give students part of your workload. Spread the informative speeches out over the entire year where each student is responsible for background information that might be either introductory or summarizing in nature for the units that you are studying. In other words, the students do the lectures. (Give the points for everyone at the end of the year.)

6. Plan a selection of topics related to the literature you are reading and allow students a choice from these. It could be related historical information (the culture of the Middle Ages in England to go along with a reading of The Once and Future King); issue-oriented information (the political and language issues related to 1984 and Animal Farm); psychological or sociological extensions (reports on other political assassinations based on a reading of Julius Caesar).

7. The attached assignment is one that works well with less motivated students. It asks them to research and write about a personality that interests them. Although historical figures and current political figures are possible choices, most students will choose to write about T.V., movie, sports, and music personalities. They will like what they write, and there will be lots of interest in the speeches.

The most useful resources for this assignment are Current Biography (put a chain on the pamphlets) and Readers Guide (Newsweek, Time, Seventeen, Ms., for example, carry profiles). People, The Rolling Stones, and various teen magazines also contain profiles of interest to students, but these may not be readily available in the library. Steer students away from the supermarket tabloids and celebrity criminals.

PERSONALITY PROFILES

ASSIGNMENT: Research information about a person who interests you and plan an informative speech.

A profile is a type of writing that is mostly done by newspapers, newsmagazines, and some television programs. It is a brief look at a person currently of interest. It usually covers the most public information about a person, such as basic biographical information, what he/she does to cause others to be interested, etc. Occasionally, it may be based on an interview, but often it is based on a reporter's research into what is already published.

Procedure:

1. Choose a person who interests you.
2. Research information about the person based on the following set of questions. Add your own questions as well.
   a. What are the basic facts? Age, birthplace, physical description, family background, early education and training can all be considered here.
   b. What has the person done to gain celebrity or interesting personality status? Accomplishments, such as breaking a sports record, starring in a popular TV show, etc.; traits that make the person interesting to follow; professional development that shows changes or variety in what the person does; a style or philosophy of living that intrigues people?
   c. How did the person get started in his/her field? The answer to this question might reveal an accident of fate or a very clear career plan.
   d. What intrigues you about the person? The person's ability or looks; his/her interesting career; the person's fascinating lifestyle; his/her charisma or courage?
   e. What do you predict for this person? Will he/she continue to hold public interest? What changes or other accomplishments would you believe likely for this person?

or

   f. Why does this person hold our interest after his/her death? Answer this question if you are writing about a historical person.

Resources: Current Biography and magazines will be your best resources for currently popular people. Use the index to Current Biography and The Readers Guide to Periodical Literature for magazines. For historical figures, use the encyclopedias, Dictionary of American Biography, Notable American Women, and various specialized biographical sources (literary, sports, presidents, American Heritage, etc.).

Tips for Good Research:

1. Jot down notes in phrases as you read. If you have trouble writing in your own language, read a paragraph; then close the book and write down what you remember.
2. Think about your classmates as you gather information. What would they like to know? What questions might they ask you about the person?
3. Look for anecdotes (descriptive stories about a person told by someone who knows him/her) that summmarize the kind of person you are showing them.
4. Get more than enough information, so you can choose for your speech.

Planning Your Informative Speech: One method is suggested here, though you may devise other plans:

1. Choose an anecdote, a startling or little known fact, or a description of what the person does to begin your speech.
2. Explain who the person is briefly, assuming that your audience does not know.
3. Relate important background information of the person you have described.
4. Conclude with observations on what the future holds for this person.
5. Practice delivering your speech several times before the day it is due in class.

GRADE: 10
STRAND: Literature and Other Media
SKILL: Understanding Figurative Language

The student will understand how the use of figurative language (metaphor, simile, hyperbole, symbol, personification) contributes to the meaning of written language.

BASIC COMPETENCY: The tenth-grade reader

______ 1. understands and defines metaphor, simile, hyperbole, symbol, and personification.
______ 2. recognizes figurative language in a reading and can distinguish between the various kinds of figurative language.
______ 3. explains how the figurative language contributes to the meaning of the reading in which it appears.

MASTERY: The older and/or more able reader

______ 4. uses figurative language in his/her own writing.

______ 5. writes papers exploring the ways figurative language has contributed to the meaning of a particular piece of writing (a particular symbol, for example).
______ 6. recognizes that figurative language, and especially analogies and metaphors, are often used to help explain the world around him/her (i.e., scientists use a visual metaphor for atomic structure).

EVALUATION: The student can be evaluated on the basis of reading study questions, reading tests, discussions, and/or written compositions designed to demonstrate understanding of figurative language.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Identifying main idea in a passage: Since students must understand the point of a passage before they can see how the use of figurative language enhances this meaning, the teacher may need to review this skill.
______ 2. Literal/Inferential: Identifying figurative language is a high level inferential skill. Students with reading problems may need step-by-step teacher guidance from the literal to the simpler inferences and finally to figurative language and its further expansion of meaning. Be careful to select passages appropriate to students' reading and interest levels. Use maps and pictures.

ENRICHMENT ASSIGNMENTS:

______ 1. Select an important symbol in our culture (automobile, money, flag, cross). Collect photographs and clippings which show the range of meanings symbolized. Finally, write a paper comparing these meanings and draw some conclusions about the symbol and how it reflects our culture.
______ 2. Examine a chapter in a science text, identifying all the metaphors used to explain the scientific concepts.

REVIEW, EXTEND, AND USE: 11,12 CTBS: Test 2/SAT/AP

GRADE: 10
STRAND: Literature and Other Media
SKILL: Understanding Figurative Language

SAMPLE ASSIGNMENT

INSTRUCTOR: This lesson is designed to help students understand personification. It should be taught after some introductory lessons on figurative language, particularly metaphor. Also, consider what literature you teach so that the lesson can be applied to student reading.

TO THE STUDENT: Read the following definition carefully:
Personification: A special kind of metaphor which shows some relationship between something inanimate, like the time of day, and a human being, like you.
For example, in Hamlet, Horatio says:

> But look, the morn, in russet mantle clad,
> Walks o'er the dew of yon high eastern hill.

The morning is not actually "walking." Thus, Shakespeare is using personification. Personification is also common in everyday speech. For example, hours crawl slowly, the wind whistles, a car dies, waves roar, dew kisses the dawn.

1. For each of the following passages, specifically identify the item being personified:

a. The wind clutched at the canopy in front of the tent.
b. Past experiences warn us that urban problems cannot be neglected.
c. The old house told a story of neglect and despair.
d. Justice is blind.
e. Truth crushed to earth shall rise again. (William Cullen Bryant)
f. ...the leaves dead
Are driven, like ghosts from an enchanter fleeing,
Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes. (Percy Bysshe Shelley)

2. Now, try writing some personifications of your own. Give the following inanimate objects human characteristics.

a. a student desk
b. a history test
c. an old book
d. a pencil
e. an orange
f. an ashtray
g. an earring
h. a transistor radio
i. a pair of glasses
j. autumn
k. an orchid
l. a television set
m. a fence
n. a street lamp
o. hate
p. a wristwatch

TO THE TEACHER: Choose reading passages from books or poems that you are teaching. (For example, in Theodore Roetke's poem "Moss Gathering," the moss is called the "flesh" of the planet.) Give students opportunities to apply their knowledge.

Reference: Hayakawa, S. I. Language in Thought and Action. New York: Harcourt, Brace and World, Inc., 1964.

Christ, Henry I. Language and Literature. New York: Harcourt, Brace, Jovanovich, Inc., 1972.

GRADE: 10
STRAND: Literature and Other Media
SKILL: Analyzing Irony/Satire

The student will recognize the use of irony and/or satire in poetry, stories, and drama selected by the teacher.

BASIC COMPETENCY: The tenth-grade reader

______ 1. understands that irony applies not only to statement, but to event, situation, and structure as well.

______ 2. understands the special meaning of irony in drama (dramatic irony: the words or acts of a character in a play may carry a meaning unperceived by himself/herself but understood by the audience.)

______ 3. sees that hyperbole and understatement are frequently devices through which irony is achieved.

______ 4. recognizes satire as sustained irony.

______ 5. understands that the true (classical) satirist is moralistic in purpose: he/she intends to correct human foibles through laughter.

MASTERY: The older and/or more able reader

______ 6. identifies political satire in cartoons and writings.

______ 7. learns about two fundamental types of classical satire: (a). Horatian, which corrects through gentle, sympathetic laughter; (b.) Juvenalian, which points with contempt and indignation to corruption and evil.

______ 8. differentiates burlesque and parody from satire.

______ 9. chooses to write in the satiric mode occasionally and appropriately.

EVALUATION: Teacher can evaluate tests and study questions or essay assignments, but most importantly the teacher should listen for laughter at appropriate moments.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Reading ability: Help students catch the ironic tone with oral or dramatic readings.

______ 2. Poor anticipation skill: Especially in drama, go back over the ironic statements that foreshadow the ending.

ENRICHMENT ASSIGNMENTS:

______ 1. Write a short ironic or satiric sketch on "The Use of Leisure" or "The Joy of Scandal."

______ 2. Find examples of sarcasm (a species of irony) that is used to stir an audience.

REVIEW, EXTEND, AND USE: 11,12

CTBS: Test 2,10/SAT/AP

GRADE: 10
STRAND: Literature and Other Media
SKILL: Analyzing Irony/Satire

SAMPLE ASSIGNMENT

INSTRUCTOR: The following writings lend themselves to the analyzing of irony and satire. They also provide the student with some outstanding works of literature. These stories are widely anthologized but can be found together in Sutton, Silverstan, Smith: *Ideas and Patterns in Literature I & II*.

Robert Benchley:	"Take the Witness" (Lit, II)
Bjornsturne Bjornson:	"A Father" (Lit, II)
Stephen Crane:	"The Bride Comes to Yellow Sky" (Lit, II)
Floyd Dell:	"Christmas" (Lit, I)
Charles Dickens:	"Nothing But Facts" (Lit, II)
T. S. Eliot:	"Now Unpleasant to Meet Mr. Eliot" (Lit, II)
Shirley Jackson:	"The Lottery" (Lit, II)
Samuel Johnson:	"Letter to Lord Chesterfield" (Lit, II)
D. H. Lawrence:	"The English Are So Nice" (Lit, II)
Hector Hugh Munro:	"The Storyteller" (Lit, I)
George Orwell:	"Shooting an Elephant" (Lit, I)
Alexander Pope:	"Engraved on the Collar of a Dog Which I Gave to His Royal Highness" (Lit, II)
Jonathan Swift:	"A Modest Proposal" (Lit, II)
Dylan Thomas:	"A Visit to America" (Lit, II)

Reading aloud, asking the right questions, and looking at passages are the best techniques for helping student recognition of irony and satire.

"A Father" by Bjornstjerne Bjornson

1. At the beginning and end of the story the priest referred to Thord's son as a blessing. What was ironical about the way in which the son at last brought his father "a true blessing"?

2. One form of irony in literature comes about when a character's words or actions have a meaning of which the character himself is not aware. Look for example at the remark Thord made twice to the priest. "There is nothing else." How did this seemingly innocent remark take on a deeper meaning?

3. How were the following remarks by Thord also ironic?
"That is because I have no troubles."
"But now I am through with him."

Continued

"Christmas" by Floyd Dell

1. You probably understood Floyd's situation before he himself realized it. One way the author achieved this was through irony.

> Irony is a way of writing that shows contrast between what is said and what is meant. For example, Fred says that the potato soup "was so good we had it every day," but the reader knows this was all the family could afford. Similarly, the father's comment on the soup was ironic. The writer shows this by calling him "quite a joker" and noting he always acted surprised.

2. Find other examples of irony and explain how Floyd's gradual understanding of these ironies leads to the climax of the story.

"Shooting An Elephant" by George Orwell

This essay contains many ironic statements. Explain the irony in the following:

1. "They were going to have their bit of fun after all."

2. "The owner was furious, but he was only an Indian and could do nothing."

3. "I was glad the coolie had been killed."

"The Storyteller" by Hector Hugh Munro

1. What is ironic about Bertha's fate in the bachelor's story?

2. What is usually expected of good little girls in children's stories?

3. How is the aunt like Bertha?

Satire is verse or prose that ridicules the foibles of humankind. It may be scornful though it is usually humorous. One example of satire can be found in Marco Denevi's "The Bronze Bees" (Focus on Literature: Ideas) when the younger bear states "It's honeyer honey." Find other examples of satire that you think is humorous in this story. Find examples of satire in this story that are scornful. Explain what is being satirized.

Satire can also be a literary genre that holds up human folly to ridicule and scorn. In Kurt Vonnegut Jr.'s "Harrison Bergeron" (Focus on Literature: America), for example, what human folly is the author ridiculing?

GRADE: 10
STRAND: Literature and Other Media
SKILL: Reading an Epic

The student will read an epic poem chosen by the teacher to suit course content, and recognize its distinguishing features.

BASIC COMPETENCY: The tenth-grade reader

______ 1. recognizes that an epic typically: (a.) is a long narrative poem, written in a serious and elevated style; (b.) reveals the values (and often, the technology) of a culture; (c.) develops a cultural hero; and (d.) employs divine or supernatural intervention.

______ 2. recognizes conventions of the classical epics: (a.) an invocation; (b.) catalogs, lineages, and descriptions of technologies, such as ships and armors; (c.) a descent into the underworld; and (d.) epic similes and epithets.

______ 3. learns a vocabulary of words based on the epic (i.e., names or eponyms and adjectives such as mentor, siren, mercury, etc.)

MASTERY: The older and/or more able reader

______ 4. reads more than one epic for comparison.

______ 5. distinguishes the epic from such closely related genres as romances and chronicles.

______ 6. finds allusions to the epic in other literature or media.

______ 7. appreciates mock epics (Pope's The Rape of the Lock or Chaucer's "Nun's Priest's Tale").

______ 8. investigates different translations of one epic.

EVALUATION: Teacher-devised examinations and exercises, classroom discussions, and/or student response essays evaluated for the competency items.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor reading ability: Frame the epic for the students by telling them the basic story. You might even map it. Ask them which three incidents they would like to read or hear more about and then read those sections aloud while they follow along.

______ 2. Poor visualization: Select the descriptions in key passages to help students form mental pictures. Bring in related works of art, film, or filmstrips. Draw board pictures.

ENRICHMENT ASSIGNMENTS:

______ 1. Devise a board game or program a computer game based on the epic you are reading in class and bring it to class for a trial.

______ 2. Draw a map that outlines the hero's adventures in time and space. If applicable, relate your map to an actual geographic area that the poet had in mind.

REVIEW, EXTEND, AND USE: 11,12

CTBS: Test 2/SAT/AP

GRADE: 10
STRAND: Literature and Other Media
SKILL: Reading an Epic

SAMPLE ASSIGNMENT

INSTRUCTOR: The following small-group activity for the Odyssey gets students involved in the "teaching" of the literature, breaks the routine of the read-and-discuss method of studying literature, and fulfills interpersonal and speaking objects.

Procedure:

1. Plan ahead and distribute an assignment sheet for reading the Odyssey.

2. Tell students that the class will study together the framing story (Books I-VIII, XIII-XXIV) of Odysseus' return home and that you will be responsible for teaching those books.

3. Reveal that they, in groups of five, will be responsible for "teaching" the books of adventures (Books IX-XII). Use books VIII and XIII if you need more than four groups.

4. Allow class planning time for students to get organized.

5. Distribute the attached "How To" sheet for students, adding other suggestions for presentations that you may have.

6. Help students discover the conventions and characteristics of the epic in these sections. If you have modeled these well in your teaching of the opening books, students will likely follow you.

Some Other Suggestions and Tips:

1. Capable students should read the entire poem, but less able students can read excerpts and selected books and still glean a great deal from it. Look for easy editions in 7th or 8th-grade anthologies and work in class on role playing and improvisations before or instead of the independent activity suggested.

2. Underplay the "roles and functions" of the gods and goddesses. Students can get most of what they need to know from the context.

3. Challenge the students with a general investigative question. We see Odysseus lying and tricking throughout the poem (his name means "to trick or to take advantage of"). Is it possible that he invents or greatly exaggerates the tales in the middle of the poem? Does lying take away from his heroic stature?

4. Use maps and historical/cultural background to add to the understanding of the poem. For example, the role of the sea in Greek life and the treachery of the Mediterannean waters explains the capricious power of Poseidon in the poem.

5. Develop a vocabulary lesson based on classical mythology and history (see attached).

THE GROUP PRESENTATION: "HOW TO"

PURPOSE: To make the book of the Odyssey that your group has been assigned understandable to the class.

To inspire interest from the class.

METHOD:

1. Read the book in the allotted time, using a scanning technique.
2. Participate in the planning days and help your group come up with a winning presentation.
3. Reread, practice, and/or complete your assigned task for a prompt presentation.

FORMAT: Your presentation can use any of a number of formats such as

1. Readers theater: Write a script in modern language to be read dramatically by the group. Be sure to practice.
2. A play: Write your segment into a script, block it off and act it out. This approach will work well with the action sections of the poem. Again, be sure to practice.
3. A comic strip presentation: Choose this one if you have artistic talent in your group. A wall fresco might work well, also. You can check Janzen's History of Art for actual art works based on Odysseus and the Odyssey.
4. A puppet show: Again, any action scene will lend itself well to this medium.
5. A panel discussion: Individuals discuss ideas contained in the group's passage such as the language or poetry of the passage, the role of the gods, the heroic qualities, or the epic conventions.
6. An interview: Using the interview TV show format, bring Odysseus and/or others in to answer questions in a way that explains the book that your group is responsible for.

EVALUATION: Because each group is carrying the responsibility for informing the class on a segment of the poem, evaluation will be very strict.

1. The role of each member must be clear from planning notes that are turned in at the conclusion of the presentation.
2. Each member should be in class on the day of the presentation; however, the group is responsible for emergency plans in case a member is not present. THE SHOW GOES ON. The absent member must check with the teacher for a make-up assignment.

3. Planning and rehearsing must be evident. No rambling plot summaries. Notes, scripts, etc. should be turned in after the presentation.

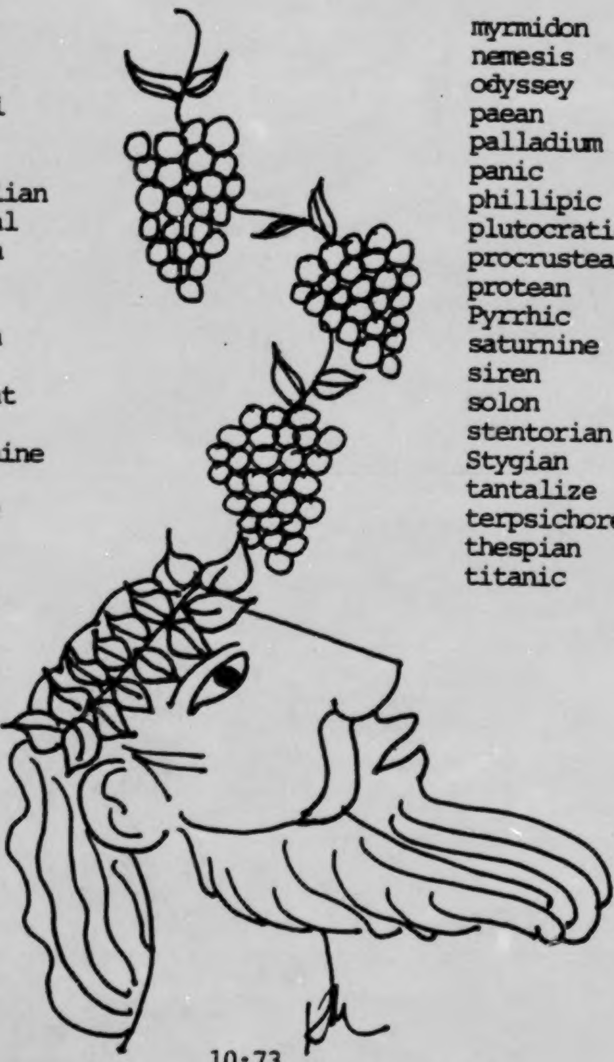
4. The presentation should inform and entertain. Voices must be clear and loud enough to be understood. Remember to connect your section of the poem to what has gone before.

5. Recommended time use is 30 minutes for presenting and 20 minutes for questions and writing.

6. Each group should give the class a journal or focused writing topic that is possible, clear, and interesting.

MODERN WORDS FROM CLASSICAL MYTHOLOGY AND HISTORY

Adonis
aegis
amazon
ambrosial
atlas
auroral
bacchanalian
chimerical
Draconian
Elysian
hector
Herculean
hermetic
iridescent
jovial
labyrinthine
laconic
lethargic
martial
mentor
mercurial



myrmidon
nemesis
odyssey
paean
palladium
panic
phillipic
plutocratic
procrustean
protean
Pyrrhic
saturnine
siren
solon
stentorian
Stygian
tantalize
terpsichorean
thespian
titanic

GRADE: 10
STRAND: Literature and Other Media
SKILL: Recognizing Archetypal Patterns in Literature

The student will recognize basic recurring patterns of situation, character, and symbols in literature chosen by teacher for class content.

BASIC COMPETENCY: The tenth-grade reader

______ 1. understands the archetypal situations of the quest, the task, the initiation, and the journey through his/her readings.
______ 2. identifies the archetypal hero and the stages of his life.
______ 3. recognizes archetypal symbols of light/dark and death/rebirth (water, seasonal patterns).

MASTERY: The older and/or more able reader

______ 4. analyzes the use of the wise fool, the double, the outcast, and the devil figure in literature he/she reads.
______ 5. differentiates among woman figures: earth mother, temptress, witch, Platonic ideal, unfaithful wife, dark and fair ladies, and the patient wife.
______ 6. identifies the situations of star-crossed lovers and love triangles.
______ 7. analyzes the situation of the fall (loss of innocence) in his/her readings and its relationship to the initiation.
______ 8. discovers in his/her reading of American literature the Western hero, the confidence man, the rebellious or runaway youth, the prostitute with a heart of gold, the town drunk, the bitch-goddess.
______ 9. follows the pattern of the gothic romance and heroine.
______ 10. recognizes when archetype becomes stereotype through poor writing

EVALUATION: These patterns should contribute to the overall understanding of the work, so the teacher should ask students to apply archetypes rather than memorize definitions for evaluation.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Readings too remote: For poorer readers, introduce archetypes from television shows (Star Trek is best) and short stories. Map the journey, task, etc. for visualization. Comic books and video games use the archetypal situations and heroes as well.

ENRICHMENT ASSIGNMENTS:

______ 1. Investigate archetypes in Oriental literature. Is there enough difference to speak of Western and Eastern archetypes? Start with Joseph Campbell's The Masks of God for resources.
______ 2. Read one of the basic works on archetypal theory in literature and share with the class. (Maud Bodkin, "Archetypal Patterns in Tragic Poetry;" Northrop Frye, Fictional Modes, and Joseph Campbell, The Hero with a Thousand Faces.)

REVIEW, EXTEND, AND USE: 11,12

SAT/AP

GRADE: 10
STRAND: Literature and Other Media
SKILL: Recognizing Archetypal Patterns in Literature

SAMPLE ASSIGNMENT

INSTRUCTOR: The first three items (the boxed ones) on the Skill Description Sheet can be taught along with any number of epics that might be chosen for tenth-graders. The Odyssey, The Once and Future King, Morte d'Arthur, The Epic of Gilgamesh, The Book of Exodus (Moses) or The Aeneid. For poorer or less motivated readers, selections from The Odyssey or the Arthurian cycle are good choices, as well as Stephen St. Vincent Benet's John Brown's Body. Attached is a study sheet that follows Arthur through the hero cycle.

Compiled here for teacher use is a collection of definitions, recommended readings to teach from, and study sheets for students. As always, teacher discretion and good sense become important in the use of these materials. The study of archetype should be integrated with other objectives and treated as one more avenue of understanding humanity through literature. Isolated from literature, these definitions become stereotypes.

1. Definitions and examples of archetypal characters
2. Definitions and examples of archetypal situations
3. Definitions and examples of archetypal symbols
4. The Hero Cycle of King Arthur from Malory
5. The Western Hero and Other Western Types
6. The Gothic Romance

I. ARCHETYPAL CHARACTERS

A. THE HERO: Lord Raglan, in The Hero: A Study in Tradition, Myth, and Drama, contends that this archetype is so well defined that the life of the protagonist can be clearly divided into a series of well-marked adventures, which strongly suggest a ritualistic pattern. Raglan finds that traditionally the hero's mother is a virgin, the circumstances of his conception are unusual, and at birth some attempt is made to kill him. He is, however, spirited away and reared by foster parents. We know almost nothing of his childhood, but upon reaching manhood he returns to his future kingdom. After a victory over the king or a wild beast, he marries a princess, becomes king, reigns uneventfully, but later loses favor with the gods. He is then driven from the city after which he meets a mysterious death, often at the top of a hill. His body is not buried, but nevertheless he has one or more holy sepulchers. (Characters who exemplify this archetype to a greater or lesser extent are Oedipus, Theseus, Romulus, Perseus, Jason, Dionyses, Joseph, Moses, Elijah, Jesus Christ, Siegfried, Arthur, and Robin Hood.)

B. THE SCAPEGOAT/MARTYR: An animal or more usually a human whose death in a public ceremony expiates some taint or sin that has been visited upon a community. (Shirley Jackson's "The Lottery," Arthur Miller's The Crucible, Ken Kesey's One Flew over the Cuckoo's Nest)

C. THE OUTCAST: A figure who is banished from a social group for some crime against his fellow man. The outcast is usually destined to become a wanderer from place to place. (Cain, Robinson's "The Wandering Jew," Coleridge's The Ancient Mariner, Hester Prynne)

D. THE DEVIL FIGURE: Evil incarnate, this character offers worldly goods, fame, or knowledge to the protagonist in exchange for possession of his soul. (Lucifer, Mephistopheles, Satan, the Faust legend, Roger Chillingworth in The Scarlet Letter)

E. THE WOMAN FIGURE

1. The Earthmother: Symbolic of fruition, abundance, fertility, this character traditionally offers spiritual and emotional nourishment to those with whom she comes in contact. (Mother Nature, Mother Country).

2. The Temptress: Characterized by sensuous beauty, this woman is one to whom the protagonist is physically attracted and who may bring about his downfall. (Delilah, the Sirens, Cleopatra.)

3. The Platonic Ideal: This woman is a source of inspiration and a spiritual ideal for whom the protagonist or author has an intellectual rather than a physical attraction. (Dante's Beatrice, Petrarch's Laura, most Shellyan heroines, some Shaw heroines.)

4. The Unfaithful Wife: A woman, married to a man she sees as dull and unimaginative, is physically attracted to a more virile and desirable man. (Guinevere, Madame Bovary, Anna Karenina, Lady Chatterly.)

II. ARCHETYPAL SITUATIONS

A. THE QUEST: This motif describes the search for someone or some talisman which, when found and brought back, will restore fertility to a wasted land, the desolation of which is mirrored by a leader's illness and disability. Jessie L. Weston's From Ritual to Romance traces one facet of this archetype through the quests of Gawain, Perceval, and Galahad for the Holy Grail. This situation is also used in Tennyson's Idylls of the King as well as in shorter poems by Morris, Browning, and Arnold. Ahab's monomaniacal quest for the albino whale in Moby Dick is a variation of this archetype.

B. THE TASK: To save the kingdom, to win the fair lady, to identify himself so that he may reassume his rightful position, the Hero must perform some nearly superhuman deed. (e.g., Odysseus must string the bow, Arthur must pull the sword from the stone, Beowulf must slay Grendel, Odeipus must solve the riddle of the Sphinx)

C. THE INITIATION: This motif usually takes the form of an initiation into life, that is, an adolescent coming into maturity and adulthood with all the attendant problems and responsibilities that this process involves. An awakening, awareness, or an increased perception of the world and the people in it usually forms the climax of this archetypal situation. (Holden Caulfield, Huck Finn, Stephen Dedalus, Eugene Gant)

D. THE JOURNEY: Usually combined with any or all of the foregoing situational archetypes, the journey archetype is the descent into hell (Odyssey, Aeneid, Dante Comedy, Orpheus, Joyce's Ulysses). A second use of this pattern is the depiction of a limited number of travelers on an airplane flight, sea voyage, bus ride, or walking trip for the purpose of isolating them and using them as a microcosm of society. (The Canterbury Tales, Ship of Fools)

E. THE FALL: This archetype describes a descent from a higher to a lower state of being. The experience usually involves spiritual defilement and/or a loss of innocence or bliss. The Fall is also usually accompanied by expulsion from a kind of paradise as penalty for disobedience and moral transgression. (Adam and Eve, Paradise Lost, Billy Budd)

F. THE STAR-CROSSED LOVERS: A young man and woman enter an ill-fated love affair which ends in the tragic death of either or both. (Romeo and Juliet, Tristan and Isolde)

III. ARCHETYPAL SYMBOLS

A. DEATH AND REBIRTH: This motif grows out of the parallel between the cycle of nature and the cycle of life. Thus, morning and springtime represent birth, youth, or rebirth; evening and winter suggest old age and death. Anthropologists believe that fertility rites and vegetative rituals usually took place in the spring because this is the time of physical regeneration of Nature, an appropriate time to enact ritualistic statements of spiritual rebirth and resurrection. Writers frequently make use of this archetype. For example, poems of death and despondency are usually set at night (Gray's "Elegy," Poe's "The Raven") or in the winter (Frost's "Stopping by Woods on a Snowy Evening").

B. LIGHT/DARK: Light (sun) represents truth, knowledge, and goodness. Consider the following figures of speech: "I was in the dark about it;" "It dawned on me;" "He saw the light of day." Or recall the cartoons where light bulbs represent an idea or understanding. Dark represents the unknown, evil, or ignorance. Often in literature, when the moral order is violated, darkness and storms appear until order, goodness, etc. is restored. (Macbeth, King Lear, Wuthering Heights.)

C. GARDEN/TREE/APPLE/SERPENT: Though uses vary, these symbols usually call up the fall of Adam and Eve, the loss of innocence, the succumbing to temptation. The serpent is an ambivalent figure and should be considered in the context. (the forest scenes of The Scarlet Letter, the island scene in Huckleberry Finn)

D. GREEN/ARIDITY/DESERT/WATER: Part of the death/rebirth symbols. Water represents the unconscious (Leggett in The Secret Sharer rises out of the water), life, birth, and renewal.

E. RING/CIRCLE: Continuity, wholeness, and perfection. In the writing of music the symbol 0 stood for triple time thought to be the perfect meter while the half circle C was used for duple time. Today the C is used in music symbols. (The wedding ring, The Lord of the Rings, the giving of rings in Beowulf.)

IV. THE HERO CYCLE OF KING ARTHUR FROM MALORY

1. A LEGENDARY HERO has some basis in fact. Arthur was probably a Briton king around 510 A.D. There is textual and archeological support for this theory.

2. ARTHUR'S BIRTH was the result of mystical or magical interference on the part of Merlin, a magician and counselor. His parents were KING UTHER PENDRAGON and IGRAINE.

3. At birth, the baby was whisked away and RAISED BY FOSTER PARENTS (Sir Ector) UNAWARE THAT HE WAS ROYAL.

4. Arthur demonstrates his identity at about age 15 by a MARVELOUS TASK, lifting the sword from the stone. Thereafter, he is tutored by Merlin for kingship.

5. When the time comes for Arthur to succeed to the throne, he must first establish a REPUTATION AS A WARRIOR in a series of battles to secure the throne.

6. Arthur is given EXCALIBUR (a magical sword) by the Lady of the Lake.

7. Arthur establishes the ORDER OF THE ROUND TABLE and reigns peacefully 20 years at CAMELOT, the residence created by Merlin.

8. The knights are pledged to use MIGHT FOR RIGHT. Many become interested in seeking the SANGREAL (HOLY GRAIL), the cup that Christ drank from at the Last Supper. Others were involved in the Crusades and such ventures to aid in the battle against evil.

9. Arthur's MARRIAGE TO GUENEVERE was arranged as a political alliance.

10. Later, Guenevere forms a liaison with LANCELOT, following the pattern of COURTLY LOVE TRIANGLE.

11. Camelot begins to crumble within as Sir Agravaine slanders and finally traps Guenevere and Lancelot. AGRAVAINE and 13 other knights were killed by Lancelot in a spectacular escape; later, Lancelot rescues Guenevere from burning at the stake for adultery.

12. Lancelot refuses to be BANISHED and the kingdom is divided. A series of battles ensue. Ultimately, Arthur kills MORDRED (either his illegitimate child or his nephew) who has tried to gain the throne.

13. In the same battle, Arthur is MORTALLY WOUNDED. In preparation for his death, he sends Sir Bedevere to toss Excalibur into the lake, which Bedevere does after being detailed for the third time. A hand raises the sword from the center of the lake and waves it, which is Arthur's signal.

14. Arthur is placed on a BARGE WITH TWELVE ATTENDANTS and floats away to AVALON.

15. Among the legends is a PROMISE THAT KING ARTHUR WILL RETURN.

Sources: Sir Thomas Malory: Morte D'Arthur
T. H. White: The Once and Future King
Alfred Lord Tennyson: The Idylls of the King

V. THE WESTERN HERO

The American Western hero was born out of sheriffs, outlaws, killers, and assorted villains who were made over into heroes. While they were alive, hosannas were raised in their honor by (1.) the "National Police Gazette," a lively weekly edited from 1877 to 1922 by Richard K. Fox and commanding a circulation that reached into every barbershop, billiard parlor, barroom, and bagnio throughout the country; and by (2.) each impressionable journalist from the more genteel eastern magazines, who had wangled enough expense money out of his publisher to waft him west of the Mississippi. Secondly, when the heroes died, the chroniclers of their lives were not careful or scholarly. They referred back to these newspaper accounts or got stories from "oldtimers" who would clamor to testify to the boyish charm of Billy the Kid, the selfless nobility of Jesse James, or the amorous exploits of Belle Starr.

The "Gazette's" editor's classic formula for manufacturing heroes has ten ingredients:

1. The hero's accuracy with any weapon is prodigious.
2. He is a nonpareil of bravery and courage.
3. He is courteous to all women, regardless of rank station, age, or physical charm.
4. He is gentle, modest, and unassuming.
5. He is handsome, sometimes even pretty, so that he seems even feminine in appearance; but withal he is of course very masculine, and exceedingly attractive to women.
6. He is blue-eyed. His piercing blue eyes turn gray as steel when he is aroused.
7. He was driven to a life of outlawry and crime by having quite properly defended a loved one from an intolerable affront —with lethal consequences.
8. He shields the widow and orphan, robbing only the banker or railroad monopolist.
9. His death comes about by means of betrayal or treachery, but
10. It is rarely a conclusive death, since he keeps on bobbing up later on, in other places, for many years. It is indeed, arguable whether he is dead yet.

ASSIGNMENT #1: Write a composition explaining how Shane is a typical western hero. You should also consider how he is atypical, what it is that causes us to like Shane, what it was about the West that caused this hero type to evolve, and what this hero has in common with the other heroes we have studied.

ASSIGNMENT #2: Other "types" evolved out of the legends and stories of the West. You can find out about several of these by reading Bret Harte's "The Outcasts of Poker Flats." See if you can identify the town ne'er-do-well, the gambler-hero, the young innocents, and the prostitute with the heart of gold.

ASSIGNMENT #3: A great favorite with Americans, the confidence, or con, man is considered to have evolved from the Old West. Consider some of the following stories and films and hypothesize about why this type is so appealing to Americans: The Sting, The Music Man, The Flim Flam Man, Paper Moon, Huckleberry Finn (Duke and Dauphin and Huck himself), Herman Melville's The Confidence Man, and Jay Gatsby from The Great Gatsby.

VI. A STUDY GUIDE ON GOTHICISM AND JANE EYRE BY CHARLOTTE BRONTE

Gothic - the Goths were a single Germanic tribe of ancient and early medieval times, which came to mean German and later, "medieval" in general. In architecture, Gothic is applied to style that succeeded classic styles in Western Europe, flourishing from the twelfth to the sixteenth centuries. It is marked by the pointed arch and vault, a tendency to vertical effects, stained windows, slender spires, flying buttresses, and especially by wealth and variety of detail.

Gothic novel - the first Gothic novel was probably written by Horace Walpole (The Castle of Ortanto, 1764). Its setting is in a medieval castle—hence the name Gothic—which has long underground passages, trap doors, dark stairways, and mysterious rooms in towers or attics. As the Gothic became a popular form, certain elements were repeated often enough to be recognized as Gothic devices:

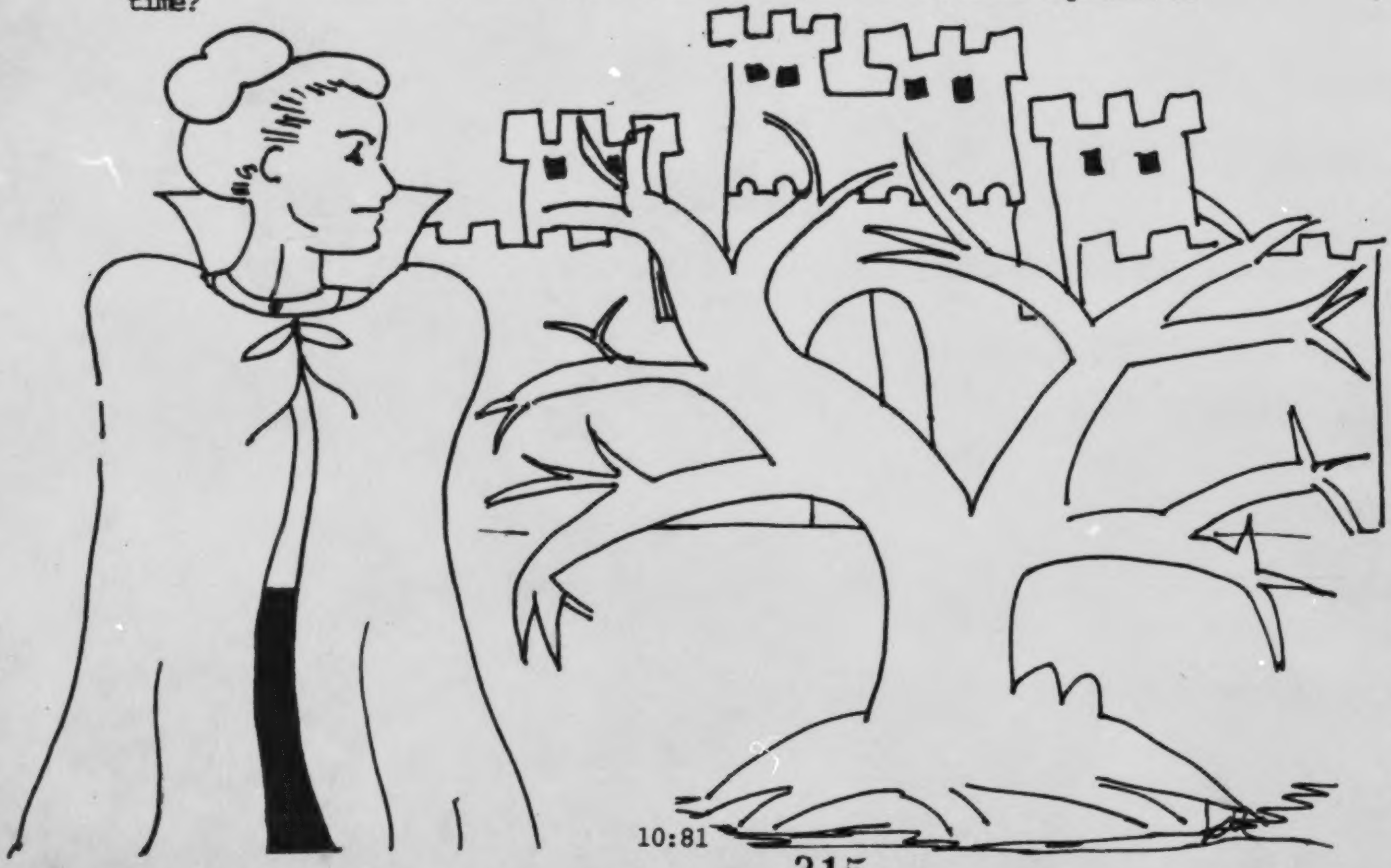
a. a passionate, raging, and selfish hero
b. the relentless pursuit of the heroine by the hero
c. an innocent (often an orphan) girl who stumbles into situation unknowingly
d. physical settings that equal human passions
e. a steady, reliable narrator
f. supernatural events—ghosts, etc.
g. extra-sensory communication, dream premonitions
h. the dying out of an old family line or lost relatives
i. greed, deception, and mystery about inheritance
j. revenge
h. hidden strains of insanity or old crimes
i. disregard for Christian law (often on the part of the hero)

Not all of these devices need to be present, but in some form or another, most of them could be identified in all Gothics. A fine writer will use the devices and not allow the devices to use him/her. The nineteenth century was the great age of the Gothic in England and America. But the form continues to be used today by both first and second class writers.

The Unconscious Mind - Like The Secret Sharer, Jane Eyre was written before Sigmund Freud and Carl Jung began pioneering in psychology; however, that science had not yet categorized, labeled, and studied the human mind does not mean that intelligent, sensitive persons had not for centuries puzzled over the variety of human personality and sought balance and stability within themselves and control of their environments. For this topic consider:

a. Jane's "supernatural experiences"
b. Jane's "ability" to conjure up a ghost
c. Jane's dreams
d. Jane's struggle with her conscience about becoming Rochester's mistress
e. Jane's struggle to keep her spirit free

The Heroine - an unusual feature of the Gothic (as compared to the mass of western literature) is that the heroine is usually the dominant character—the protagonist—rather than the hero. And Jane Eyre is a great heroine! Think about her character traits. What is admirable in her? Does she control her own life? Do you think she might be the average female for this period of time?



GRADE: 11
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Synthesizing Information from Several Sources

The student will synthesize information on a topic from several different sources.

BASIC COMPETENCY: The eleventh-grade reader

______ 1. reads and understands selections on a particular topic from several different sources.
______ 2. compares and contrasts the information found in these sources, asking questions, drawing inferences and finally reaching conclusions about the validity and relative importance of the information.
______ 3. synthesizes (combines the varied ideas and details into a coherent whole) the information from all the sources into one organized report.

MASTERY: The more able reader

______ 4. analyzes critically each source's reliability and comprehensiveness.
______ 5. includes information from a wide variety of written and non-written sources in his/her report.
______ 6. maintains these skills (#'s 1-5) as the diversity and complexity of the sources increases.

EVALUATION: The teacher and/or other students can evaluate the student's oral and/or written synthesis reports. Objective tests can also be written which check students' abilities in these areas (see #1-6 above).

POSSIBLE AREAS TO REMEDIATE:

______ 1. Reading ability: Students must be able to read and fully understand each source. Teachers of poor readers may wish to select high-interest sources and provide help in identifying main ideas, making inferences, and drawing conclusions about each passage. Consider having the entire class work on a synthesis together before individuals attempt the assignment.
______ 2. Compare/contrast: Students may need to review specific methods used to compare and contrast written passages.

ENRICHMENT ASSIGNMENTS:

______ 1. Read several newspaper articles on a topic (a sports controversy, a local political turmoil, etc.) and give a report to the class combining all your findings and drawing some conclusions about the information you found.
______ 2. Choose a topic that interests you and interview several people you feel are knowledgeable in this area. Combine all the information you gathered into one organized written report on the subject.

REVIEW, EXTEND, AND USE: 12

SAT/AP

GRADE: 11
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Synthesizing Information from Several Sources

SAMPLE ASSIGNMENT

NOTE: This is an introductory group assignment to prepare students for individual work.

INSTRUCTOR: Collect three to five newspaper and magazine articles about each of several topics. These topics can come either from the literature (i.e., To Kill A Mockingbird could generate such as: minority issues, definitions of courage, problems of growing up, parent/child relationships, superstitions/fear of the unknown, small town vs. city living, mental illness, the nature of man--good vs. evil) or from areas generally considered of interest to young people. Since your students will be in small groups, duplicate enough topic sets of articles so that each student in the group will have copies of all articles on his/her topic. Optional: during the oral reports, ask the audience to take notes. Then provide each group with feedback time so they can see how well they communicated their ideas to their audience.

TO THE STUDENT: You will be working in small groups of three to five students. The group's task will be to design an oral report on your topic which combines the varied ideas and details in the articles into one organized report.

Suggested procedures:

A. Each group member should become an expert on every article on the topic. To do this read each article carefully and analyze its content. How is it organized? What is its thesis? Where in the article does the thesis appear? What are the major points used to support this thesis? What examples/facts/details are used to illustrate these points? As a group discuss each article in depth. Be sure to keep detailed written notes for use in sections B and C.

B. Now, compare and contrast the articles. How are they similar? How are they different? For example, are their theses in opposition? in agreement? Can the articles be directly compared or do they parallel each other, treating different segments of the same general topic? How do they compare in tone, organization, the use of examples/facts/details? Are there any glaring inconsistencies when comparing factual statements, for example? Is one more organized, more logical, better written, more convincing, etc.? Be sure to keep complete written notes on your discussion for use in part C.

C. Finally, synthesize. Much of this process has probably already taken place, at least informally, in your discussions. Your task now will be to formalize and organize the process. Are there any general statements you can make which will include all of the articles? (For example: "All the articles discussed political corruption in local governments, although not all agreed on the seriousness of the problem." or "Although all of the articles attempted to approach the issue of abortion rationally and logically, none of them, whether pro or con, was able to resolve the question to our satisfaction, perhaps because the issue is so complex and emotionally charged.") As a group, brainstorm several of these general statements. Select one that you all agree seems to summarize your opinions of the articles most effectively. This sentence, in a reworded revised version no doubt, will become the thesis statement of your report. Once you have this main idea, it will be comparatively easy to organize your report around it.

D. Again, brainstorm. What are the possible ways of organizing your report? Remember, you must keep your audience interested. Don't forget about introductions and conclusions. Look back at your thesis. For example, one thesis above stated that all the articles agreed on the problem (political corruption) but not on its seriousness. Perhaps in this case the report would begin with a comparison of each article's definition of the problem, pointing out the similarities nd the differences in the definitions. The report could then continue, contrasting each article's conclusions about the degree of corruption and/or its effect on the community. In any event, your report should be interestingly and logically organized around your thesis. Use examples from the articles to illustrate your ideas, summarizing, paraphrasing, and quoting when necessary. Your report should leave the listener with a clear idea of the major points of each article and an understanding of how the articles compare to each other in their views on the topic.

POLITICAL
CORRUPTION:
MAGNIFICENT
COMPENDIUM
from

GRADE: 11
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Evaluating a Reading

The student will evaluate the idea, evidence, and method of a reading.

BASIC COMPETENCY: The student reader

______ 1. comprehends and summarizes the meaning of the passage including the tone and intent of the author.
______ 2. develops sound criteria (asks the right questions) for judging the quality and usefulness of the reading based on his/her own experiences, observation, and reading.
______ 3. supports or disputes ideas or theories drawing on his/her analysis of the reading and on other experience, observation, and reading relating to the idea.

MASTERY: The more able reader

______ 4. evaluates soundly as a matter of reading, writing, and thinking habit.
______ 5. questions and evaluates the ideas and effect of what he/she views on television and other nonprint media.
______ 6. evaluates a similar idea as it is presented in print and non-print media.
______ 7. understands the difference between judging an idea or issue and judging the author of, or speaker for, an idea or issue.
______ 8. compares the quality and usefulness of a collection of readings on a given subject.
______ 9. writes an essay or presents a speech that refutes or supports the idea, theory, or issue in a reading. (See 11/WRITING AN EVALUATIVE ESSAY.)

EVALUATION: Teacher can question orally, provide test questions based on a given reading, or ask for an essay or formal speech as methods of evaluating student learning.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Summarizing meaning and writing summaries: Refer back to this element in 10th grade section for teaching ideas. Read the passage aloud and have students brainstorm significant details and cluster to find meaning.
______ 2. Formulation questions: Model questions that evoke evaluative responses. See Bloom's Taxonomy in TEACHER HELPS.

ENRICHMENT ASSIGNMENTS:

______ 1. Use Current Speeches for current political speeches to evaluate.

______ 2. Choose a classical political/social discourse to read and evaluate from an author such as Plato, Machiavelli, Marx, Rousseau, Voltaire, Mill, Wollstonecraft, or deBouvoir.

REVIEW, EXTEND, AND USE: 12

SAT/AP

GRADE: 11
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Evaluating a Reading

SAMPLE ASSIGNMENT

INSTRUCTOR: Teaching evaluation can be the most challenging of teacher objectives, but the most rewarding as well. In preparing lessons to teach this skill, the following suggestions will help:

1. All students should learn sound evaluation skills. Often, because evaluation is at the top of Bloom's hierarchy of thinking skills, teachers assume it to be a skill for the gifted only.

2. Students automatically evaluate anyway. When they say, "This is boring (dumb, weird)," they are evaluating. What they lack are sound criteria for their judgments. For example, claiming that a book is "boring" after the first two pages or without a comprehension of the subject or a search for evidence is premature judgment or evaluation.

3. Students have been practicing evaluation through good study questions. Though research shows that students are often asked too many literal level questions about what they read, most of them have had opportunities in all their academic classes to answer some evaluative questions.

4. Supporting or standing behind evaluations rather than expressing a judgment is the most difficult task for students.

5. Choosing the appropriate reading to start students on is the key to success. Begin near their reading level and gradually increase the difficulty. It is not a bad idea to choose a reading with an outrageous or extreme opinion. Save subtlety for later. Newspaper and magazine articles are good starting places for reluctant readers.

6. When students have successes at this level, the literal level skills are enriched because they are more motivated. For example, you may find students voluntarily checking the dictionaries for word meanings or wanting to go to the library for more information.

ASSIGNMENT: Ask students to read Chapter Two of Glenn Dickey's The Jock Empire, entitled "Winning is Everything." Help students find Dickey's idea and evidence; then try the questions and statements below to elicit an evaluation. This activity can be used with all students. (See 11/WRITING AN EVALUATIVE ESSAY.)

1. Underline the statement that best expresses Dickey's idea and number the details that he uses to support his idea.
2. REFUTE Dickey's position and show that "winning is everything" in sports. Remember to use REASONS and many convincing examples, incidents, etc.
3. Consider Dickey's statement that the obsession with winning accounts in great part for our long engagement in Vietnam. Agree or disagree and explain. Do you know of other "face-saving" incidents in history?
4. Do you have any experiences with Little League that would illustrate Dickey's opinion or deny it? NARRATE the incident.
5. What other areas of American life suffer from competition and the need to win?
6. Does Dickey have any unsupported generalizations?

GRADE: 11
SKILL: Reading, Vocabulary, and Critical Thinking
STRAND: Learning Vocabulary Through Literature

The student will use the assigned literature as a source for new vocabulary.

BASIC COMPETENCY: The eleventh-grade reader

______ 1. uses context clues to help ascertain meanings of new words.

______ 2. helps compile a class dictionary of potentially difficult words prior to reading a novel or other work of literature.

______ 3. learns assigned vocabulary from literature.

______ 4. recognizes common Biblical, historical, and mythological allusions.

MASTERY: The more able reader

______ 5. instigates an organized, self-directed study of new vocabulary encountered in the literature.

______ 6. underlines and takes notes in his/her own copy of the selection studied.

______ 7. uses reference materials to better understand Biblical, historical, and mythological allusions.

______ 8. experiments with new words and allusions in his/her own writing.

EVALUATION: Students can be evaluated formally through tests and written activities. Informal evaluation can be based on students' use of new terms in class discussion.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Prior Experiences: Students will have had varying experiences with allusions, especially those from the Bible. Encourage students to offer their knowledge in class discussion.

ENRICHMENT ASSIGNMENTS:

______ 1. Locate poems, quotes, and art work related to the allusions you have found in literature. One example is the famous painting by Bruegel of Icarus falling. Art history books will be useful sources.

______ 2. Read Isaac Asimov's Words from the Myths for a review of myths and an analysis of word derivations.

______ 3. Several films might be recommended or shown to review classical or mythological allusions. Such films include Clash of the Titans, Excalibur (editing recommended), and Camelot.

REVIEW, EXTEND, AND USE: 12

SAT

GRADE: 11
STRAND: Study and Location Skills
SKILL: Preparing for the Scholastic Aptitude Test

The student will acquire techniques helpful for maximizing verbal scores on the SAT.

MASTERY: The college-preparatory student

______ 1. utilizes knowledge of Greek and Latin prefixes and roots in analyzing unfamiliar vocabulary.
______ 2. reviews previously learned vocabulary from the 600-word list of college prep vocabulary (available from department chairperson).
______ 3. identifies at least ten types of relationships possible in analogy problems.
______ 4. surveys the passages and stems of questions before reading the passages.
______ 5. recognizes and/or underlines clue words in the Sentence Completion test section.
______ 6. understands the question categories for the reading passages.
______ 7. practices antonyms.
______ 8. knows more about roots, foreign phrases, and subtle differences of related words and reads broadly.
______ 9. applies general test-taking strategies learned earlier (see 9/ ORGANIZING FOR TEST TAKING).

EVALUATION: The student can be evaluated through comparison of scores on timed practice tests (such as in Barron's College Entrance Examinations), and tests on roots and prefixes. Student performance on the Nelson-Denny Reading Test correlates highly with performance on SAT.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Unfamiliarity with general test-taking techniques: Practice underlining key words, examining the entire test section before answering questions, and alloting time during a timed test.
______ 2. Specific format and scoring procedure for the SAT. Use the published SAT from 1980 and show about guessing, etc.

ENRICHMENT ASSIGNMENTS:

______ 1. Form a study group with some of your peers, meeting weekly with a commercial preparation book to take tests, check and discuss answers. Some additional resources include:
-Brownstein, Samuel and Weiner Mitchel. Barron's How to Prepare for College Entrance Examinations. New York: Barron's Educational Series, Inc., revised yearly.
-Donner, Michael. How to Beat the S.A.T.. New York: Workman Publishing, 1981

REVIEW, EXTEND, AND USE: 12

GRADE: 11
STRAND: Study and Location Skills
SKILL: Reviewing Grammar, Diction and Usage for the SAT (TSWE), the English Achievement, and/or the ACT

The student will review grammar, diction, and usage for college admissions testing.

MASTERY: The college-bound student

______ 1. practices the question format for the test he/she is taking, using the ETS booklet provided, published materials available in libraries, and teacher-provided materials.

______ 2. recognizes and proofreads errors
- a. involving sentence formation;
- b. in agreement;
- c. in predication;
- d. in parallel structure;
- e. with transitional phrases;
- f. involving verbs;
- g. in mood and tense;
- h. with verbals and verb forms;
- i. involving other parts of speech;
- j. with modifiers;
- k. in style;
- l. in diction and word usage;
- m. in capitalization and punctuation;
- n. in spelling.

EVALUATION: Student evaluation of helpfulness of review; student scores can be evaluated by comparing the SAT with PSAT scores.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Weak areas of grammar and usage: Student can self-identify or teacher can point weak areas from a pretest (see Barron, or Arco, or Workman) classroom observation. Student can focus on these areas with a grammar text.

______ 2. Local misuses: Otherwise capable students may make usage errors because they are "in the ear." Point out some typical ones that you have noted: forms of to lie and to lay; well and good; pronoun cases; subjunctive mood, etc.

______ 3. Lack of experience in test taking: Recommend commercial materials to students and to parents in back-to-school nights. If they are not written in, these books can be used by several children in the same family.

ENRICHMENT ASSIGNMENTS:

______ 1. Tutor another person in your class or perhaps a younger sibling in grammar and usage for the college boards.

______ 2. Set up a program and teach a non-native speaker test-taking techniques. See your teacher or counselor for names.

REVIEW, EXTEND, AND USE: 12

SAT (TSWE)

GRADE: 11
STRAND: Study and Location Skills
SKILL: Reviewing Grammar, Diction, and Usage for the SAT (TSWE), the English Achievement Test, and/or the ACT.

SAMPLE ASSIGNMENT

INSTRUCTOR: Give a test from one of the SAT manuals available in the career center or library on STANDARD WRITTEN ENGLISH. The format of these tests presents the student with sentences that contain underlined passages where errors might be and provides explanatory answers. An activity such as taking one of these tests and discussing it is a good motivator for reviewing grammar, diction, and usage. Students can find weak areas and concentrate on those. (See descriptions of the college board test in RESPONSIBILITIES/EVALUATION.) Included here are sample questions from the Test of Standard Written English on the SAT.

Sample Questions

1. The train having stopped several times during the night, we couldn't even
A B
lay down to sleep. No error.
C D E

Explanatory Answer: (C) Past tense of "lie" is used instead of the present tense.

2. I am depending on the medicine being delivered without delay.
A B C D
No error.
E

Explanatory Answer: (B) Possessive case is needed (medicine's). Another way of saying it would be "on the delivery of the medicine."

3. Crossing the bridge, a glimpse of the islands was caught.

(A) a glimpse of the islands was caught.
(B) a glimpse of the islands were caught.
(C) we caught a glimpse of the islands.
(D) the islands were caught a glimpse of.
(E) we caught a glimpse of the islands' view.

Explanatory Answer: (C) A dangling modifier does not refer clearly and logically to another word or phrase of the sentence.

4. I think they, as a rule, are much more conniving than us.

(A) as a rule, are much more conniving than us.
(B) as a rule are much more conniving than use.
(C) as a rule, are much more conniving than we.
(D) as a rule; are much more conniving than us.
(E) are, as a rule, much more conniving than us.

Explanatory Answer: (C) The subjective case should be used instead of the objective case.

GRADE: 11
STRAND: Composition, Grammar, and Usage
SKILL: Writing from Primary Research

The student will research and write about a topic of local interest, local history, or family history.

BASIC COMPETENCY: The eleventh-grade writer

______ 1. distinguishes primary research (interview, observation) from secondary research (books).
______ 2. recalls skills that he/she has learned earlier: writing from interviews, writing from observations, and writing as a reporter-at-large.
______ 3. recognizes when secondary information is a useful supplement to primary research.
______ 4. finds a topic that interests him/her and devises a working plan for gathering information.
______ 5. writes an interesting essay of a length appropriate to the topic and his/her ability level.

MASTERY: The more able writer

______ 6. follows a topic through a series of interviews, observations, and readings.
______ 7. shares his/her paper with family members, local historical societies, libraries, and/or local newspapers.
______ 8. uses a mode of discourse other than expository (i.e., monologue, dialogue, narrative poem, diary, letter sequence).

EVALUATION: The teacher or peers can evaluate the paper. Also, the student can be asked to get an outside evaluation (response) from another adult.

POSSIBLE AREAS TO REMEDIATE:

______ 1. The planning and executing of an interview: See 10/INTERVIEWING FOR INFORMATION.
______ 2. Methods of describing objects, events, people: Students can get into groups or pairs after topics are chosen and ask each other enough questions so that each person knows what he/she must look for.

ENRICHMENT ASSIGNMENTS:

______ 1. Plan a Foxfire type of book by collecting a half-dozen examples of crafts and knowledge that are largely accessible through oral tradition. A convalescence home may be a good starting point.
______ 2. Write a history of your school by tracing principals, teachers, librarians who have information. Use yearbooks, newspapers, and other chronicles available at the school.

REVIEW, EXTEND, AND USE: 12

GRADE: 11
STRAND: Composition, Grammar, and Usage
SKILL: Writing from Primary Research

SAMPLE ASSIGNMENT

INSTRUCTOR: The following assignment should enrich the eleventh-grader's study of American history and literature. Essentially, the student plays the role of historian by looking into family or local history or the role of sociologist/psychologist/anthropologist by looking at a current trend or practice, a dying trend, or a human interest topic. The basic rule is that most of the information be gained by observing, doing, interviewing, collecting (artifacts), and that books be supplementary. (Generally, newspaper clippings, family records, diaries, pictures, etc. are considered primary artifacts and not secondary information.) Even aborted or thwarted research often turns into an interesting paper.

Suggestions: Allow about four weeks for completion while other activities are going on in class, but leave time each week for checking progress--(1.) topic choice; (2.) information collected; (3.) method organizing; (4.) rough draft--and for discussing and sharing.

BACKYARD HISTORY

Idea from: My Backyard History Book (Brown, Little)

Sometimes teachers become so intent about teaching students how to find information in books--indeed, an important skill--that we often slight the other methods of gathering information. Nonetheless, you have practiced some of these methods--first-hand close observation, classification, interviewing, and evaluating points of view. This assignment is designed to allow you to use all of these skills. Also, school courses often reflect a concern--again, an important one--with the long ago and the far away and never quite help you to learn about the not so long ago and your own backyard.

ASSIGNMENT: Find out about something that interests you in "your own backyard." For purposes of this paper, "backyard" will be the Bay Area although this is flexible. For example, your family history might move you out of this area or perhaps, you would like to make a first-hand investigation of "cannery row" in Monterey.

Suggestions:

1. Get together bits and pieces of your family's past scattered about the house: images, documents, sounds, artifacts, jewelry, furniture. Write a family history supplemented with interviews and books. (For example, if your grandmother was born in New Orleans in 1914 and lived there until she was 18, read about the city. Find out historical events, peoples associated with the time and place.)

2. Who were the film stars or singers that your parents were contemporaries with and/or emulated? Supplement with readings about the movies and the stars.

3. Investigate the sports history of the family and write an essay called "Sports Greats of the __________ Clan." Be sure to do some background reading since the football your grandfather played is not the same game you play.

4. Put on your most fearless front or your black cape and investigate a local cemetery to see what kind of history it yields. Cemetery records are kept by mortuaries as well as the county clerk.

5. Investigate the flora and fauna of your backyard or Lake Elizabeth. Find out what is indigenous and what is imported and from where. Create a landscape map.

6. Find out about family members who have been soldiers--of all kinds including draft evaders. Write a history called "The ________ Family Goes to War." Supplement your interviews with readings about battles, branches of the armed forces, and war technology used by various generations.

7. Arrange to visit several local "old" houses, such as The Shinn House, and write your paper as a tour guide describing the history, inhabitants, legends, and architectural features.

8. Do a street name history. Who were such people as Mowry, Norris, Thorton? You could also investigate names of schools, stadiums, lake, etc.

9. Investigate the criminal justice system in Fremont or Alameda County. Tell how it works and how it doesn't work. Interview officers, people who have been charged. How does the juvenile detention system work?

10. Put together a very careful questionnaire and survey the people on your block to do a "Block Profile." What kinds of people live there--ethnic background, religion, politics, occupation, income, family size, aspirations, places of origin--and how do they interact with each other? Make careful observations and notice patterns of behavior on your block.

THE SUCCESSFUL RESEARCHER WILL:

1. Limit the scope of the subject. The "Ecology of the Bay" could be the subject of several volumes.
2. Plan surveys and interviews very carefully. It is maddening to find that you do not have the information that you need or that your questions inspired shallow answers.
3. Plan a course of action so that class time at school is not lost.
4. Use the telephone to locate information instead of driving on a dead end lead.
5. Remember that local groups and organizations can help with local history and government: League of Voters, Chamber of Commerce, PTA, Labor Unions, church parishes, historical societies.
6. Be persistent and do not give up when faced by occasional setbacks.
7. Make use of the research librarians at the county libraries for sources. (The clipping file at the county library is useful for established local families.)
8. Consider personal resources when planning a project. If you do not have a car readily available to you, do not choose a project that will require several trips to Oakland to the county offices.
9. Remember what a great tool the copy machine is for the researcher and set aside a few dimes.

GRADE: 11
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Compare/Contrast Essay

The student will write a compare/contrast essay, using subject matter that is appropriate to the literature or other course content.

BASIC COMPETENCY: The eleventh-grade writer

______ 1. chooses two subjects in the same category (poems, stories, characters, themes, incidents, etc.) that can be compared on the basis of at least three traits.
______ 2. note the differences or contrasts between the subjects' shared (comparable) traits.
______ 3. devises a plan for prewriting or thinking--most likely a map or chart--that allows him/her to get details in order before writing.
______ 4. chooses the best compare/contrast form--continuous or discontinuous--for his/her subject, traits and details.

MASTERY: The more able writer

______ 5. understands the form well enough to deviate for reasons of style and clarity.
______ 6. uses transitions that indicate comparison and contrast effectively and naturally.
______ 7. answers essay questions on examinations that require comparison.
______ 8. understands that "compare" implies "contrast" while the reverse is not true.
______ 9. recognizes that a comparison of subjects in different categories is an analogy (metaphor, etc.) and involves a different rhetorical skill for a different purpose.

EVALUATION: The student's paper can be evaluated by teacher and/or peers based on the criteria listed above.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Classification: A brief review with simple lists that can be grouped and labeled into classes should help. Move into more abstract lists (people, traits, themes, ideas, literary devices).
______ 2. Poor reading or understanding of material to be compared: With less able or reluctant readers, assign topics in their personal experience (Truman Capote's Christmas and my Christmas).

ENRICHMENT ASSIGNMENTS:

______ 1. Do some comparison shopping. Choose three cars (or any other object you are interested in) in the same class, such as sub-compacts. Read Consumers Report for a rating, talk to salespeople, check prices, and then conclude with a recommendation.

REVIEW, EXTEND, AND USE: 12

AP

GRADE: 11
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Compare/Contrast Essay

SAMPLE ASSIGNMENT

INSTRUCTOR: The following set of directions can be handed out to the student. Plan several examples from class readings to help students understand. Demonstrate on the board how to use a chart to brainstorm and organize details.

ORGANIZING FOR A COMPARE/CONTRAST ESSAY

ASSIGNMENT: Choose a subject of comparison from any of the literature that we have read to date. Write a compare/contrast paper following the continuous or discontinuous form.

1. Select subjects which are members of the same class or category. For example, you might choose to compare Nick Carraway from The Great Gatsby (A) with Ishmael in Moby Dick (B) as two members of the class of first-person narrators.

2. Select a set of traits pertinent to both narrators. For example, you might choose:

- Rationale for involvement in the story (why Ishmael goes to sea and why Nick goes East)
- Extent of involvement as a character in the story (uninvolved observer to major charactor involvement)
- Reliability as a storyteller (how author of work causes the reader to feel about the narrator)

3. Choose a structure for developing the paper:

- Continuous (AB AB AB)
  Paragraph I - Compare the rationales of Nick and Ishmael.
  Paragraph II - Compare the extents to which Nick and Ishmael are involved as characters.
  Paragraph III - Compare the reliability of Nick and Ishmael.
- Discontinuous (AAA BBB)
  Paragraph I - Explain the rationale, extent of involvement, and reliability of Nick.
  Paragraph II - Explain the rationale, extent of involvement, and reliability of Ishmael.

4. Write a tentative thesis statement that contains the subject and traits, plus your understanding:

> Both Nick Carraway and Ishmael are first-person narrators who reveal a believable rationale for involvement and a reliability as storytellers; both are involved as characters, though Nick's involvement is more pervasive than Ishmael's involvement.

5. When you have chosen your subjects, draw a simple chart with the names of the subjects at the top. Brainstorm as many details as come to mind. Go back over your details and circle the common traits that come up. Once you have a basis of comparison, you will also see the contrasts.

GRADE: 11
STRAND: Composition, Grammar, and Usage
SKILL: Writing an Explication Essay

The student will write an essay that analyzes closely (explicates) either a prose passage or a lyric poem appropriate to the literature or subject of the class.

BASIC COMPETENCY: The eleventh-grade writer

______ 1. chooses a prose passage or poem that is suitable for close analysis or explication.
______ 2. writes an introductory paragraph that engages the reader, identifies the author and work, and asserts the writer's interpretation of the idea or message in the poem or passage.
______ 3. shows how the details contribute to the idea by following the passage or poem itself as the organization of the paper (often called a line-by-line analysis).
______ 4. punctuates quotes and poetry lines within prose accurately.

MASTERY: The more able student

______ 5. uses a more specialized literary vocabulary.

______ 6. includes scansion as part of his/her essays on poetry.

______ 7. researches biographical or critical information to make a more effective point.
______ 8. synthesizes detail from several poems to support a thesis about a poet.
______ 9. relates a prose passage analysis to the whole work, indicating how it is representative, revelatory, or pivotal.

EVALUATION: The teacher and/or peers can evaluate the finished essay using the characteristics above as a rubric.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Reading ability: Arrange for weaker readers to select a passage or poem suitable to their reading levels.
______ 2. Difficulty in paraphrasing and generalizing: Type or copy passage or poem on a sheet, triple spacing. Help student paraphrase beneath lines and then underline details in the passage that can be connected and categorized. Try mapping from this exercise.

ENRICHMENT ASSIGNMENTS:

______ 1. Choose a famous American document or speech (Declaration of Independence; Preamble; Gettysburg Address) and select a passage to explicate.
______ 2. Ask your foreign language teacher to help you find a reasonable poem or passage in the language you are learning and explicate it in English.

REVIEW, EXTEND, AND USE: 12

AP

GRADE: 11
STRAND: Writing, Composition, Grammar, and Usage
SKILL: Writing an Explication Essay

SAMPLE ASSIGNMENT

INSTRUCTOR: If this writing assignment is done as follow-up to the oral explication (see 11/EXPLICATING A POEM ORALLY), you will be able to focus on the writing skills since students can use their research and notes as a starting point. However, this assignment will teach a method of analysis and one for writing as well.

PROCEDURE:

1. Hand out or read an example of an explication (from a previous year, your own compositions, or from literary criticism) pointing out the features and conventions. Notable is the fact that in doing this type of criticism or analysis, one assumes that the work is a unit in itself and so is explained in terms of what it promises without reference to the period, the author's other works, etc. In the French school, where this mode developed, it is called explication de texte.

2. An assignment of this sort should be considered for all students because of the reading benefits. For less experienced readers, choose simple poems or passages or choose several passages in one work and analyze one on the overhead; then distribute the rest of the passages to groups of five and have them work together on an analysis. De-emphasize literary terminology.

3. Hand out the following student assignment and go through it with your class, demonstrating when necessary. Encourage students to copy or type their poem or passage selections out of their books so that they can write and mark on the text.

ASSIGNMENT: Follow the suggestion for analysis and writing listed below in order to write a successful essay explicating a passage or poem.

HOW TO EXPLICATE A PROSE PASSAGE OR POEM

There are two parts of this assignment: (1.) analyzing the passage or poem and (2.) writing an essay explaining it.

1. Analyzing the Passage or Poem

a. Copy or type the passage or poem on to a sheet of paper, triple spacing between lines. Number the lines of a poem or the sentences in a prose passage.

b. Paraphrase the passage or poem, looking up all unfamiliar words in a dictionary and even familiar ones if you suspect they may be used for multiple or uncommon meanings. For example, bark could refer to what a dog does if it is used as a verb; yet, as a noun it may refer to the covering of a tree or to a ship.

c. Write down what idea or purpose or tone seems to come through the work. You can be tentative at this point.

d. Now with a pen, circle the details (word choices, descriptions, images, rhetorical devices, figures of speech, etc.) that led you to to your tentative statement.

e. Choose another color pen and circle words or phrases that communicate sound such as alliteration, rhyme, repetition, onomatopoeia, assonance or consonance.

f. What comparisons are made? (metaphor, simile, personification)

g. How are the details organized? What is the perspective?

h. Now write a paraphrase of the passage and poem which takes into account what you believe to be the idea, method, and language the poet or writer has chosen.

i. If you are analyzing a passage from a longer work, consider how it relates to the whole work.

EXAMPLE OF AN ANALYSIS OF A PASSAGE: In the following passage from Stephen Crane's short story "The Open Boat," the writer compares the ride in the small boat to the ride on a bucking broncho. → tentative idea

similes

size

A seat in his boat was not unlike a seat upon a bucking broncho, and by the same token a broncho is not much smaller. The craft pranced and reared and plunged like an animal. As each wave came, and she rose for it, she seemed like a horse making at a fence outrageously high. The manner of her scramble over these walls of water is a mystic thing, and, moreover, at the top of them were ordinarily these problems in white water, the foam racing down from the summit of each wave requiring a new leap, and a leap from the air. Then, after scornfully bumping a crest she would slide and race and splash down a long incline, and arrive bobbing and nodding in front of the next menace.

up and down verbs

height nouns

craft versus sea = adversaries

SUMMARY: In a negatively expressed simile, Crane conveys to the reader a feeling for the up and down, unrelenting movement of the small boat on the rough water and adds to his earlier development of the size of the craft. He extends the simile with the image of a running and hurdling horse and with the choice of verbs that express up and down movement. He has placed the reader into the craft (on the bronco). The idea of the waves as a menace and the craft's endurance as almost mystical shows the men in an out-of-control or runaway situation where nature seems to be against them--an idea that Crane will develop fully in the story as it proceeds.

Note: The summary contains all generalizations and in explaining these with details, one will be writing an essay.

2. Writing an Essay Explicating the Passage or Poem

a. Write an introductory paragraph much as you would any other essay including the name of the author and work and a thesis (what your analysis of the passage has led you to conclude). Indicate how the passage relates to the whole work if you have chosen a passage instead of a poem.

b. Use your general statements from your summary as support for your thesis and support these statements with details from the passage.

Example: Crane shows the adversary relationship between the craft and the sea. The whitecaps are a "menace;" they present "walls" and "fences" of "outrageous" height. The craft is "scornful," but its scrambles seem a "mystic thing." Nature seems "out to get" this craft and the men, and luck or chance--that "mystic" thing is all they have going for them.

c. Organize either by (1.) progressing through the passage as it is written or by (2.) categorizing details.

1. Example: The comparison between the seat in the boat and a seat on a bucking broncho is established in the opening sentence of the paragraph with a negatively expressed simile: "not unlike." In the second clause of the first sentence, Crane adds to the feeling of the smallness of the craft that he has been developing in previous paragraphs by saying that "a bronco is not much smaller" than the craft.

2. Example: Crane's choice of verbs adds to the "bucking" or up and down image that he is creating for the reader: prance, rear, plunge, rose, scramble over, leap, bump, nod, and bob.

The passage itself will usually dictate the best order.

d. Conclude with a summary of generalizations about the idea with, perhaps, some reference to how the passage fits in with the whole work. Your tentative summary will help with the conclusion.

GRADE: 11
STRAND: Composition, Grammar, and Usage
SKILL: Writing an Evaluative Essay

The student will write an evaluation of the idea and/or method of a reading in any genre.. (See first 11/EVALUATING A READING.)

BASIC COMPETENCY: The eleventh-grade writer

______ 1. forms a thesis that refutes or supports the ideas or theories in a reading or judges their quality and usefulness based on clearly expressed criteria.
______ 2. supports his/her assertion (in refuting, supporting, or judging) with evidence from the reading itself and/or from his/her own experience, observation, and other reading.
______ 3. summarizes the idea and main points of the reading accurately and fairly in the opening paragraphs.
______ 4. identifies the author and title of reading completely in the opening paragraph.
______ 5. attacks the idea or issue or method of the writer rather than the writer of the reading to be evaluated (other than demonstrating that a writer does not have necessary expert credentials.)

MASTERY: The more able student

______ 6. evaluates longer and more difficult arguments and readings.

______ 7. recognizes poorly expressed and/or inadequately supported judgments or evaluations from other writers or speakers.
______ 8. uses classic argument technique (i.e., (reductio ad absurdum).

______ 9. applies his/her ability to read and to write an evaluation when taking the Subject A examination or other similar college placement exams.

EVALUATION: Teacher and/or peer evaluation of completed essay based on criteria listed above and sound composition principles.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Summarizing meaning and writing summaries: Refer back to these elements in the tenth grade section for help. Read a passage aloud and take students through a brainstorm session.
______ 2. Formulating thesis statements: Model statements of refutation, agreement, and judgment and ask students to suggest what evidence might be needed to support.

ENRICHMENT ASSIGNMENTS:

______ 1. Collect a series of news articles, columns, and editorials on a current topic and evaluate how attitude, ideology, and political expediency control each writer's use of evidence.
______ 2. Choose a painting or sculpture and evaluate the idea and method expressed in the visual form. Comment on the artist's attitude toward his/her work.

REVIEW, EXTEND, AND USE: 12

AP

GRADE: 11
STRAND: Composition, Grammar, and Usage
SKILL: Writing an Evaluative Essay

SAMPLE ASSIGNMENT

INSTRUCTOR: In teaching students to write an evaluative essay, you will also be reviewing evaluation as a reading skill.

1. Choose a reading from the literature text or a piece of literary criticism about a work that the student has read. (The best source for these critical essays is The Twentieth-Century Views Series, which is widely available and which collects significant and better written articles from journals to anthologize.)

2. The first effort should be with one reading that the entire class works on. Later, you may wish to assign students the task of finding a critical article on an author of a work of interest to them. (See 10/USING THE LIBRARY FOR LITERATURE STUDY.)

3. Several opportunities to practice evaluation of this sort should precede the assignment of a critique or critical analysis. (See 12/WRITING A CRITICAL ANALYSIS.)

4. Formulate a question or a series of questions that lead to an evaluation. Also help students develop such a set of questions.

Some suggested beginning assignments for 11th grade American literature classes are addressed to the student:

1. Several years ago while visiting in the Bay Area, Ken Kesey, in response to the reporter who asked him to account for the popularity of One Flew Over the Cuckoo's Nest among high school students, said that high school students should not be reading his book but rather should be reading books like Moby Dick. Write an imaginary letter to Kesey and agree or disagree with him. Your argument should be based on your personal reading and evaluation of Cuckoo's Nest and Moby Dick as a high school student.

2. In "Loomings," the first chapter of Herman Melville's Moby Dick, the narrator establishes his rationale for going to sea. Summarize the points of his rationale, explaining whether it seems sound or not based on your own experiences, observations, or reading.

3. Much critical discussion several years ago centered around whether Sinclair Lewis' Babbit was written about a dull man or merely written in a dull style. From your reading of Babbitt, make a judgment about the author's likely purpose and evaluate how nearly he fulfills it. How deliberate is the "dullness" of the story and character? How well does the satirical mode work for the author?

4. Laura in Robert Anderson's Tea and Sympathy concludes: "Manliness is not all swagger and swearing and mountain climbing. Manliness is also tenderness, gentleness, consideration." Summarize the events from the play that lead her to this conclusion. Is this likely Anderson's conclusion as well? Agree with or refute Laura's definition or manhood, judging it by your own observations, personal standards, and other readings.

GRADE: 11
STRAND: Speaking, Listening, and Performing
SKILL: Explicating a Poem Orally

The student will choose a lyric poem or a portion of a narrative appropriate to the literature or subject of the class or from a list provided by the teacher and will read and explain it to the class.

BASIC COMPETENCY: The eleventh-grade speaker

______ 1. prepares a useful set of notes for the presentation.

______ 2. reads the poem expressively and clearly before class.

______ 3. summarizes the meaning (theme or idea) of the poem.

______ 4. explains the poet's method: structure, tone, word sounds, and language.

______ 5. responds to class questions or comments.

MASTERY: The more able speaker

______ 6. explains the versification (meter, rhyme, etc.).

______ 7. researches biographical information to blend effectively into presentation.

______ 8. researches several critical opinions on the poem or style of the poet and add them effectively to his/her presentation.

EVALUATION: Teacher and/or peers can evaluate the presentation based upon an agreed-upon rubric such as the one above. The evaluation should be written out for the student.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Fear or shyness before class: Provide other less difficult speaking and reading opportunities for the class, including reading and explaining from the desk before this assignment.

______ 2. Inexperience with poetry: This assignment should follow other opportunities to analyze poetry in the class. A variety of poetry choices should allow the less experienced to choose a less difficult poem. Allowing stronger students to present earlier to provide models for the inexperienced.

ENRICHMENT ASSIGNMENTS:

______ 1. Write your own poem in the style of the poem that you explicate and share it with the class.

______ 2. Choose a poet and write a readers' theater script based on the poet's biography and a cross-section of his/her poems. Get a group together to present it to the class.

REVIEW, EXTEND, AND USE: 12

AP

GRADE: 11
STRAND: Speaking, Listening, and Performing
SKILL: Explicating a Poem Orally

SAMPLE ASSIGNMENT

INSTRUCTOR: Choose 30 to 35 lyric poems that fit a theme or chronological segment of the course that you are teaching (such as English Romantic Poets, American Romantic, Nature Poetry, Death Poetry, Identity Poetry, Nursery Rhymes). In other words, do not make this an extra assignment. Allow students to look poems over and sign up for three choices on the following day. Suggest that they consider the day of the presentation when making their choices because attendance is essential. Suggested poems for Modern American Poetry: The Search for Identity and Meaning (about the fourth quarter in most American Literature courses).

Ezra Pound: "Portrait d'une Femme" ______________________ May 9
William Carlos Williams: "Spring and All" ______________________ May 9
Edgar A. Robinson: "Cassandra" ______________________ May 9
Carl Sandburg: "Chicago" ______________________ May 10
E. L. Masters: "Lucinda Matlock" ______________________ May 10
Marianne Moore: "Poetry" ______________________ May 10
Robert Frost: "Storm Fear" ______________________ May 11
"The Most of It" ______________________ May 11
"Design" ______________________ May 11
Langston Hughes: "Theme for English B" ______________________ May 12
"As I Grew Older" ______________________ May 12
"Harlem" ______________________ May 12
Edna St. Vincent Millay: "The Return" ______________________ May 13
"Sonnet CLXX" ______________________ May 13
"Spring" ______________________ May 13
Theodore Roethke: "Moss Gathering" ______________________ May 16
"Root Cellar" ______________________ May 16
"Dolor" ______________________ May 16
Wallace Stevens: "Fourteen Ways..." ______________________ May 17
"Snowman" ______________________ May 17
Elinor Wylie: "Puritan Sonnet" ______________________ May 17
e. e. cummings: "Pity This Poor Busy..." ______________________ May 18
"Chanson Innocente" ______________________ May 18
John Ciardi: "On Flunking a Nice Boy..." ______________________ May 18
Sylvia Plath: "Last Words" ______________________ May 19
Allen Ginsberg: "A California Supermarket" ______________________ May 19
Lawrence Ferlinghetti: "Dog" ______________________ May 19
Karl Shapiro: "Auto Wreck" ______________________ May 20
John Tobias: "Reflections...Pickle" ______________________ May 20
Denise Levertov: "February...New York" ______________________ May 20

Assign poems, trying to give every student one of his/her three choices, but also considering the difficulty of the poem and the experience of the student. Post the assignments after allowing exchanges among students (a sense of choice is a good motivator in this activity).

Hand out the explication assignment, reading through it and explaining and reviewing concepts as necessary. Keep students responsible for all the poems being presented by stressing the importance of bringing their copies of the poems and taking notes as preparation for the poem explication that will be their essay examination at the end of the unit. Consider modeling a presentation by choosing a poem to read and explicate it yourself. (This technique might also allow you to get out of the way an especially difficult poem that is needed for the content of the unit. A T. S. Eliot poem is needed, for example, in the unit listed for Modern American Poetry.)

Note: This assignment is suitable for all ability levels of students when the teacher selects appropriate poetry. (Story Poems contains ballads that might be better for the less experienced poetry readers.) Poetry reading can fulfill many "basic skill" objectives: understanding analogy, forming mental pictures or "images," finding the main idea, making inferences, and hearing the rhythms of the language. Additionally, reluctant readers are often encouraged by the brevity of a poem.

Keep notes yourself during the presentations so that you can effectively review, summarize, and fill in any gaps that are necessary for the content objectives of the unit.

Oral Poetry Explication Assignment

ASSIGNMENT: Follow the procedure and suggestions below for a successful presentation of your poem to the class.

PREPARATION:

1. Practice reading the poem. Remember to look at sentences and punctuation rather than line endings.
2. Write out an explanation, using the dictionary, figurative language reference sheet, and the teacher as resources. Account for each word. Pay attention to little words like "but" or "if." Try to see, or hear, or feel the image the poet is creating so you can help the class understand it.
3. Reduce your explanation to usable notes and be prepared to turn them in after your presentation.
4. Keep all of your notes in your writing folder after your presentation for a possible paper assignment.
5. Be prepared on the assigned day. If a conflict arises with the date, let the teacher know right away.
6. Stand before the class. Use no more than 15 minutes, leaving at least two minutes for questions.

CONTENT OF PRESENTATION:

______ 1. Read the poem through once clearly and expressively. Highly dramatic readings are usually for narrative or dramatic forms.

______ 2. Explain the poem (paraphrase) line by line or unit by unit, concluding with a statement that summarizes the meaning (theme or idea) of the poem.

______ 3. Explain the structure (how it is organized) and the tone (how the poet feels about the subject).

______ 4. Point out and explain the poet's language choices--figures of speech, connotations of words, and sounds of words.

______ 5. OPTIONAL: Explain versification (meter, rhyme) and genre (sonnet, villanelle).

______ 6. OPTIONAL: Develop a biographical sketch using Kuniz and Haycraft series.

______ 7. OPTIONAL: Read the poem again if it is difficult or hard to follow.

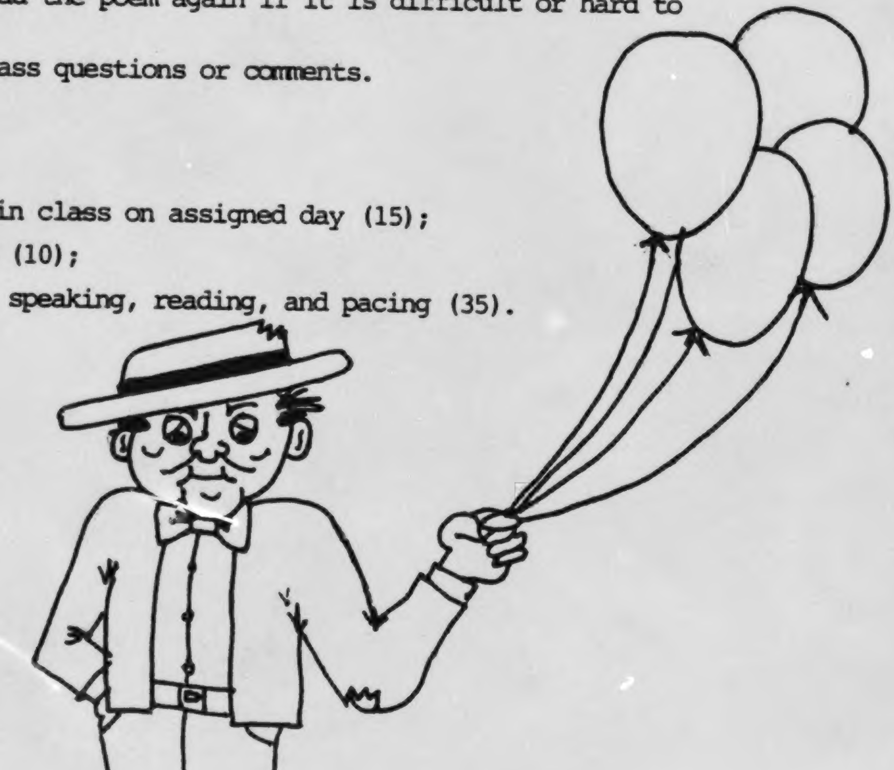
______ 8. Respond to class questions or comments.

EVALUATION: 100 points

______ 1. Prepared and in class on assigned day (15);

______ 2. notes in hand (10);

______ 3. content (40); speaking, reading, and pacing (35).



GRADE: 11
STRAND: Listening, Speaking, and Performing
SKILL: Problem Solving/Project Planning in Small Groups

The student will participate productively in small group activities that require solving a problem or completing a project.

BASIC COMPETENCY: The eleventh-grade student

______ 1. understands the purpose and value of working in small groups to solve problems and plan projects.
______ 2. recognizes and practices behaviors that promote success for the group and the individuals in the group: cooperation, cohesiveness, sensitivity, staying on task.
______ 3. solves problems and/or completes projects assigned.

MASTERY: The older and/or more able student

______ 4. decides to work in groups spontaneously to meet a perceived need.

______ 5. analyzes the group process he/she is involved in by recognizing patterns of interaction or networks (circle, chain, Y, and wheel).
______ 6. examines the various roles assumed by members of the group (initiator, information-giver, recorder, harmonizer, critic, opinion-giver, etc. See p. 13, Instruction In and About Small Group Discussion, Cassandra Book, ERIC, 1975).
______ 7. examines styles of leadership within the group.

______ 8. recognizes the effect of group size and spacing on process.

EVALUATION: Make up a general evaluation sheet that can be used to evaluate process even though you may intend to evaluate the completed project, etc. Such evaluations justify class participation grades.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Immature behavior: Remove non-productive students or saboteurs to outside work that is either after school or in a separate part of the class. Demonstrate before hand that outside (the group) work is worth fewer points. If behavior continues, consult with parents and counselor.
______ 2. Reluctant starters: For whole classes of reluctant learners, plan the process carefully step by step on the board. Keep patterning their group activity until they can initiate their own process. (Stay with it. It might take a semester.)

ENRICHMENT ASSIGNMENTS:

______ 1. Analyze the group interaction of an outside activity: sports team, club, student government, job, church.
______ 2. Interview a manager or an administrator to discover how many of his/her decisions, solutions, projects, etc. are a result of teamwork and how many are individual in nature.

REVIEW, EXTEND, AND USE: 12

GRADE: 11 SAMPLE ASSIGNMENT
STRAND: Listening, Speaking, and Performing
SKILL: Problem Solving/Project Planning in Small Groups

INSTRUCTOR: 1. By grade 11, you will find whole classes of students who need little instruction in small groups, just opportunities to practice. You will also find the opposite—whole classes with poor group skills. Possibly, this happens because teachers are reluctant to put immature students into groups, but whatever, this is an especially important year for the second group. Stay with the process until they learn. They are older, and practice will work.

2. Clearly, the best group activities relate directly to what you are doing in class—a problem that comes from the class readings; a project that is culminating or summarizing a unit; or a language or writing activity that needs oral work (such as writing a skit). However, what are included here are special activities for problem solving as well as a process for carrying out projects related to content:

Logic problems are readily available in special books: Give students the following four-car problem and then afterward discuss and evaluate the process used.

THE FOUR-CAR PROBLEM

You are facing a closed garage containing four cars parked side-by-side. Using the information given below, you should be able to tell the order in which the cars are parked, as well as the make, year, and color of each car and the state it is licensed in. You are provided with the following information:

1. The Rambler has a Pennsylvania license.
2. The yellow car has an Ohio license.
3. The Buick is next to the Plymouth.
4. The car with the New York license is parked between the 1971 and 1969 models.
5. The 1971 model is blue.
6. The Plymouth is on the right (as you face the cars).
7. The red car has a California license.
8. The Ford is next to the Rambler.
9. The Car from Pennsylvania is not parked next to the car from Ohio.
10. The Ford is green.
11. The Plymouth was built in 1960.
12. The 1969 model has a California license.

Which car is a 1965 model?

Solution to the Four-Car Problem

Rambler	Ford	Buick	Plymouth
blue	green	red	yellow
1971	1965	1969	1960
PA	NY	CA	OHIO

From Instruction In and About Small Group Discussion (Book and Galvin)

11/Listening, Speaking, and Performing/Problem Solving/Project Planning in Small Groups/page 2

Case studies can be used for decision making: These are available in several books or can be composed from literature. (A good prereading activity is to pose the character dilemma and get students to create solutions, and then predict the choice. They will read with more interest.) See Altshuler, Thelma. Choices: Situations to Stimulate Thought and Expression. Englewood Cliffs: Prentice Hall, 1970. Ask groups to read the following case and then decide how to deal with Johnny on the love-punishment scale.

JOHNNY ROCCO CASE STUDY

Johnny Rocco, the son of Italian immigrants, was born in a large Midwestern industrial city. There nine other Rocco children when Johnny was born. One more child, David, came after Johnny. The neighborhood where the Rocco family lived was one of the worst slums in the city. It was known for its high rate of crime and juvenile delinquency. It was a neighborhood of factories, junk yards, pool rooms, cheap liquor joints, and broken houses.

By the time Johnny's father died four of the older Rocco children had married and moved away. What was left of the Rocco family continued in its dismal course, the children getting into one difficulty after another and Mrs. Rocco, sick and confused, trudging from school to police station to court, listening to complaints about them. Of the remaining children only one boy, Georgio, the oldest, assumed any responsibility toward the others. When the rest of the children got so out of hand that Mrs. Rocco implored him to do something, he beat them brutally.

One way Johnny's fumbling mother tried to pacify landlords was to keep her screaming, battling children out of the house and on the streets as much as possible. And one after another of the Rocco boys became known to the police. Five of Johnny's brothers, starting in childhood, ran up police records covering charges of disturbing the peace, breaking and entering, larceny, perjury, assault and battery, and malicious injury.

"I was in the police station, too. Plenty," Johnny says. "Saturdays they had kids' day. We'd be in the long corridor. There'd be all little kids sitting down. They'd bring us in an' those jerks, the cops, they'd be sitting there an' this cop here, he was always insulting me. 'You little bastard,' he'd tell me, and he'd belt me. I was just ______ to him..."

He was a trial to his teachers. They complained that he was "nervous, sullen, obstinate, cruel, disobedient, disruptive." "Teachers can stand him for only one day at a time," one said. "He talks to himself. He fights. When in Miss Clark's room, he attempted to kick her. He isn't going to be promoted. He knows this and refuses to study."

With every new failure he was compelled to some new misbehavior. Once, at the beginning of a new semester he told his teacher, "I wasn't promoted. Okay, this year I'm going to make plenty of trouble." With every new punishment, Johnny's conviction grew that his teachers, like everybody else, were "against him."

(continued)

During the months of Johnny's friendship with Mr. O'Brien (a Big Brother), his teachers found that he was making a tremendous effort to behave, but that he was "like a kettle of boiling water with the lid about to blow off." Johnny managed to get through that term at school without too much trouble and was promoted, but school hadn't been out long before he fell into trouble with the police again, this time for breaking into a house and stealing fifty dollars worth of jewelry. Before he appeared in court, Mr. O'Brien visited him. Johnny, Mr. O'Brien reported, seemed "unhappy, but stolid and apathetic, though once or twice, as we walked, he verged on tears."

Johnny didn't deny the theft and as his confession poured out, Mr. O'Brien asked, "Even when I thought you were being a good boy, Johnny, were you stealing all the while?" Johnny, verging on tears, replied, "Yes, sometimes. But lots of times I didn't steal, because I thought of you."

Love-Punishment Scale

1. Love, kindness, and friendship are all that are necessary to make Johnny a better kid. If he can be placed in a more agreeable environment, a warm, friendly foster home, for example, his troubles will clear up.

2. Johnny should be put into surroundings where most emphasis will be placed on providing him with warmth and affection, but he will be punished if he really gets out of hand.

3. He should be sent into an environment where providing Johnny with warmth and affection will be emphasized slightly more than punishing him, but discipline and punishment will be frequent if his behavior warrants it.

4. Johnny needs an equal measure of both love and discipline. Thus, he should be placed in an atmosphere where he will be disciplined and punished if he does wrong but rewarded and given affection if he behaves himself and where equal emphasis will be placed on both love and discipline.

5. Though they shouldn't be too strong and frequent, punishment and discipline should be more emphasized than kindness and affection. Thus, Johnny should be placed in an atmosphere where he will be seriously disciplined but which will allow opportunities for warmth and kindness to him.

6. He should be sent into surroundings where most emphasis will be placed on disciplining and punishing Johnny, but there should be possibility for praise and kindness if he really behaves himself.

7. There's very little you can do with a kid like this, but put him in a very severe disciplinary environment. Only by punishing him strongly can we change his behavior.

* * *

From Instruction In and About Small Group Discussion (Book and Galvin)

Reportage and eyewitness accounts from history: The Amherst Project has produced several collections of primary accounts. Two especially good ones are Freedom and Authority in Puritan New England, which contains several accounts of the infamous Merry-Mount incident, concluding with Hawthorne's short story, and The Western Hero: A Study in Myth and American Values. (Before you try to order these from Addison-Wesley in Menlo Park, check with the social science department chairperson. He/She may have them in the filing cabinet. There's a quarter's worth of work so there is plenty to go around.) You can compile these yourself. Collect three differing points of view about an incident and ask students to be historians writing a textbook. They must decide what to write in the textbooks about the incident. A variation on this activity is to collect versions of news stories from several papers and newsmagazines and get students to find the facts and resolve the issue.

Projects related to class content can be planned and carried out in small groups:

PREMISE: Given a work of literature (or a portion thereof) as an artifact and a few essential resources, a small group of students (4 to 8) can analyze, organize, and present the work to their peers in an understandable fashion and elicit a response from their audience. (In other words, they can teach the unit.)

CLASSROOM USES: This method could be used for an entire literature unit by assigning segments of a longer work or by assigning lyric poems or short stories from a unit to each group. It can be used for a portion of a unit or it can be used as a method of sharing individual outside reading with the class for enrichment. Students can choose the mode of presentation or the teacher can choose to limit it by assigning, for example, all panel presentations.

ESSENTIAL FACTOR: Students should take notes and record at each step.

PROCESS: Discussing the task -analyzing the literature
agreeing on an approach to the task
researching if necessary

Organizing and planning the approach to the task

-collecting phone numbers
listing tasks, props, etc.
dividing tasks
planning for emergency (a member gets sick)

Writing a script -plays, scenes, skits, Readers Theater
panels, interview shows, quiz shows
puppet shows
films, slides, tapes
comic strips, murals, bulletin boards

Eliciting a response from the audience

-fielding questions from audience
questioning the audience
summarizing for the audience
giving the audience a writing assignment
—a report (the audience tells what they saw)
—a personal response (the audience responds with a personal memory or imagination)
—evaluation (the audience says how effective the presentation was for them)

Following through -drawing parts together (if a segmented work)
comparing (if short works thematically organize
filling in holes (more research, teacher input)
responding to an essay exam
writing a formal paper
creating a display
composing a book

TEACHER: The teacher should act as a resource, set limits, help with questions, fill in holes, draw together, and evaluate. He/She should take notes during the presentations and collect all writing from every student and attach together. The written evaluation from the teacher should be returned to the group will all notes and should emphasize the written strengths that were evident in the presentations.

GRADE: 11
STRAND: Literature and Other Media
SKILL: Analyzing Point of View/Narrator

The student will identify the point of view from which a work of literature is narrated.

BASIC COMPETENCY: The eleventh-grade reader

_____ 1. defines point of view as the vantage point from which the story is narrated.
_____ 2. understands that in first-person point of view, the story is narrated by one of the characters.
_____ 3. distinguishes among three types of third-person points of view: omniscient, limited omniscient, and objective or camera eye view.
_____ 4. distinguishes between the literary term and the more general meaning of point of view as a person's opinion.

MASTERY: The older/and or more able reader

_____ 5. discerns the advantages and disadvantages of each point of view to the writer.
_____ 6. recognizes that the writer must establish a relationship between the first-person narrator and the reader (Is the narrator to be trusted?).
_____ 7. distinguishes between the voice of the narrator and the voice of the writer in first-person narration.
_____ 8. recognizes the difficulties in developing a truly "objective" point of view in a work of art.
_____ 9. recognizes point of view as an element of nonfiction.

_____10. applies his/her reading knowledge of point of view to own writing.

EVALUATION: Observe students bringing a consideration of point of view, as a matter of habit, into their response and analysis of what they read.

POSSIBLE AREAS TO REMEDIATE:

_____ 1. Concept too abstract: Stage a scene in the middle of the classroom with half the class on one side and half on the other side. Ask each side to describe what they observed from the two different perspectives, and then ask a participant in the scene to describe what he/she observed. Account for differences.
_____ 2. Ambiguity: Less able readers often do not deal well with stories that are not neatly wrapped up. Encourage their choosing the most likely interpretation or ending and accounting for their choice.

ENRICHMENT ASSIGNMENTS:

_____ 1. Read William Faulkner's The Sound and the Fury where the story is narrated from four different points of view, including an idiot's, and account for differences, choosing the most reliable set of facts. (Also Joseph Conrad's Billy Budd and Robert Browning's The Ring and the Book pose interesting point of view questions.)

REVIEW, EXTEND, AND USE: 12

SAT/AP

GRADE: 11
STRAND: Literature and Other Media
SKILL: Analyzing Point of View/Narrator

SAMPLE ASSIGNMENT

INSTRUCTOR: The following worksheet can be used as a summarizing activity near the end of a year of American literature after students have read these works (or others that you might substitute). Teacher background reading on this topic of narration includes:

Henry James' "Preface" to The Portrait of a Lady (1908)
Notes on Novelists (1914)
F. R. Leans' The Great Tradition (1948)
Richard Chase's The American Novel and Its Tradition (1957)

> "Any novel, no matter how mastodonic and untidy, can be discussed illuminatingly by reference to its angle of narration, its establishment of a narrative voice and a central consciousness, its use of minor characters, and so forth, and this illumination can always lead into an evaluation of the 'felt life' of the novel."
>
> Roger Sale

Whom Do You Trust?

Throughout a reading of major American literature of the nineteenth and twentieth-century, you have seen American writers trying to break away from the omniscient point of view, experimenting with first-person and limited-omniscient point of view. Experimentation with point of view continues today.

Looking at the following passages, you will note that the handling of first-person point of view creates an intriguing set of possibilities and problems for the writer and the reader. Read the following passages, identifying the work and the narrator. Then consider the questions that follow for a discussion and/or essay.

1.
"Call me Ishmael. Some years ago--never mind how long precisely--having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet;...I account it high time to get to sea as soon as I can."

______________________________ ______________________________

2.

"I am a rather elderly man. The nature of my avocations for the last thirty years has brought me into more than ordinary contact with what would seem an interesting and somewhat singular set of men, of whom as yet nothing that I know of has ever been written:--I mean the law-copyists or scriveners....

I am a man who, from his youth upward, has been filled with a profound conviction that the easiest way of life is the best....I am one of those unambitious lawyers who never addresses a jury, or in any way draws down public applause; but in the cool tranquility of a snug retreat, do a snug business among rich men's bonds and mortgages and title-deeds. All who know me, consider me an eminently safe man."

____________________ ____________________

3.

"You don't know about me without you have read a book by the name of The Adventures of Tom Sawyer; but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly--Tom's Aunt Polly, she--and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before."

____________________ ____________________

4.

"The appearance was full upon us that I had already had to deal with here: Peter Quint had come into view like a sentinel before a prison. The next thing I saw was that, from outside, he had reached the window, and then I knew that, close to the glass and glaring in through it, he offered once more to the room his white face of damnation....It was like fighting with a demon for a human soul, and when I had fairly so appraised it I saw how the human soul--held out, in the tremor of my hands, at arm's length--had a perfect dew of sweat on a lovely childish forehead."

____________________ ____________________

5.

"In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since.

"Whenever you feel like criticizing any one," he told me, "just remember that all the people in this world haven't had the advantages that you've had."

...In consequence, I'm inclined to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores....Reserving judgments is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parcelled out unequally at birth."

____________________ ____________________

6.

"I mistrust all frank and simple people, especially when their stories hold together, and I always had a suspicion that perhaps Robert Cohn had never been middleweight boxing champion, and that perhaps a horse had stepped on his face, or that maybe his mother had been frightened or seen something, or that he had, maybe, bumped into something as a young child, but I finally had somebody verify the story from Spider Kelly. Spider Kelly not only remembered Cohn. He had often wondered what had become of him."

7.

"When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When it healed, and Jem's fears of never being able to play football were assuaged, he was seldom self-conscious about his injury....

When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading to his accident. I maintain that the Ewells started it all, but Jem, who was four years my senior, said it started long before that. He said it began the summer Dill came to us, when Dill first gave us the idea of making Boo Radley come out."

8.

"They laugh and then I hear them mumbling behind me, heads close together. Hum of black machinery, humming hate and death and other hospital secrets. They don't bother not talking out loud about their hate secrets when I'm nearby because they think I'm deaf and dumb. Everybody thinks so. I'm cagey enough to fool them that much. If my being half Indian ever helped me in any way in this dirty life, it helped me being cagey, helped me all these years."

1. Which one of these narrators would you want to tell your story?
2. With the exception of one, these passages are from the first few words of the novel or short story. What facts, attitudes, opinions, or traits do you find in each narrator in the early lines?
3. How does the author try to establish trust in his/her narrator? Why does the reader trust the narrator?
4. What doubts do they place in their readers' minds about the reliability of the narrators? When is it intentional? ironic?
5. What kind of narrative possibilities do the writers set up when they present you with a narrator
   —who stretches the truth?
   —who may be hallucinating the entire story she is telling for fact?
   —who is in an insane asylum?
   —who pretends to be deaf and dumb?
   —who is elderly, nine-years-old, fourteen-years-old?

- —who is a wanderer (Ishmael)?
- —who openly tells you that he is mistrustful and suspicious of the person he is about to tell you about?
- —who claims to reserve judgment?
- —who is considered "eminently safe?"
- —who sees ghosts?
- —who is cagey?

Identification:

1. Moby Dick/Ishmael
2. "Bartleby the Scrivener"/lawyer-narrator
3. Huck Finn/Huck
4. The Turn of the Screw/Governess
5. The Great Gatsby/Nick Carraway
6. The Sun Also Rises/Jake Barnes
7. To Kill a Mockingbird/Scout
8. Cuckoo's Nest/Bromden

Assignment: Choose one of these works or another that you have read with a first-person narration and analyze the author's purpose and his use of the narrator. Compare the opening, establishing passages with the closing ones to see change.

GRADE: 11
STRAND: Literature and Other Media
SKILL: Comparing an Idea in Two Media

The student will compare the expression of an idea(s) in a print and a non-print media.

BASIC COMPETENCY: The eleventh-grade reader/viewer

______ 1. recognizes that most of the non-print media that impacts on his/her life is composed rather than candid.
______ 2. develops an appropriate series of questions to ask about non-print media that will allow him/her to see the meaning or idea.
______ 3. uses what he/she knows about identifying theme or ideas in literature (see 9/IDENTIFYING THEME OR IDEAS).
______ 4. compares and evaluates the two expressions of the idea(s) for their effects and validity, based on the limitations of each medium and the artist's apparent purpose.

MASTERY: The older or more able reader/viewer

______ 5. compares three different media expressions.

______ 6. compares live dramatic performances with filmed or read versions.

______ 7. expects the same richness and depth of expression of electronic media as he/she would expect of literature, art, and performing art.
______ 8. reads film, performance, and art reviews critically.

EVALUATION: The student can be evaluated on the basis of a completed paper, an essay test, or a discussion.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Inexperience with art: Use art slides from the IMC to provide experiences.
______ 2. Comparison: Use a board chart to help students draw comparisons between two works.

ENRICHMENT ASSIGNMENTS:

______ 1. Choose a subject such as love, nature, god to look at in the art and poetry of two different cultures or ages.
______ 2. Take a favorite composition from your writing folder and express the same idea or thought in another media--film, photography, etc.

REVIEW, EXTEND, AND USE: 12

GRADE: 11
STRAND: Literature and Other Media
SKILL: Comparing an Idea in Two Media

SAMPLE ASSIGNMENT

INSTRUCTOR: Choose a topic, subject or idea to explore in two media that complements the class content. Some possibilities for American literature and art include:

1. Cities/Industrialization/Huddled Masses

Literature

Walt Whitman: "Crossing Brooklyn Ferry"
"Sparkles from the Wheel"
"The City Dead-House"
Stephen Crane: Maggie: A Girl of the Streets
Edna St. Vincent Millay: "Justice Denied in Massachusetts"
Carl Sandburg: "Chicago"
Denise Leverton: "February Evening in New York"
Gwendolyn Brooks: "Beverly Hills, Chicago"

Paintings

George Bellows: The Lone Tenement
The Cliff Dwellers
John Sloan: The City from Greenwich Village
Robert Henri: Snow in New York
Edward Hopper: Night Watch
Joseph Stella: The Bridge
Ben Shahn: The Passion of Sacco and Vanzetti
John Atherton: Christmas Eve
Palmer Hayden: Midsummer Night in Harlem
Charles Frederic Ulrich: In the Land of Promise

2. People - Ordinary and Heroic

Literature

Edwin Markham: "The Man with the Hoe"
Herman Melville: "Stonewall Jackson"
Walt Whitman: "O Captain! My Captain"
Katherine Anne Porter: "The Jilting of Granny Weatherall"
Willa Cather: "The Sculptor's Funeral"
Neighbor Rosicky
Eudora Welty: "A Worn Path"
Jessie Stuart: "Country School Teacher"
Robert Frost: "The Death of the Hired Man"
"An Old Man's Winter Night"
"Two Tramps in Mud Time"
Edwin Arlington Robinson: "Miniver Cheevy"
"Richard Cory"
"Aaron Stark"
Edgar Lee Masters: "Lucinda Matlock"
"Richard Bone"
"Hannah Armstrong"

Stephen Vincent Benet: John Brown's Body
Langston Hughes: "As I Grew Older"
Margaret Walker: "Iowa Farmer"
Gwendolyn Brooks: "Medgar Evers"
E. E. Cummings: "Old Age Sticks"
Thornton Wilder: Our Town
Anonymous: "John Henry"

Paintings

George Luks: The Miner
Mari Cassati: Portrait of an Elderly Lady
Harold von Schmidt: Ulysses Grant
James McNeil Whistler: Whistler's Mother
John Quidor: The Return of Rip Van Winkle
John Singer Sargent: Mrs. Adrian Iselin
Andrew Wyeth: Anna Kuerner
Miss Olson
Anna Christina
Christina's World
The Patriot
Up in the Studio
The Drifter
Alexander Chandler
Bernard Fuchs: Amelia Earhart

3. Nature/The Land/The Sea

Literature

Robert Frost: "Birches"
"Design"
"Mending Wall"
"Storm Fear"
"Sand Dunes"
"The Most of It"
Ralph Waldo Emerson: "Each and All"
"The Snow Storm"
"The Rhodora"
Edna St. Vincent Millay: "Spring"
Theodore Roethke: "Moss Gathering"
"The Minimal"
"Root Cellar"
Walt Whitman: "I Heard the Learned Astronomer"
Emily Dickinson: "I Heard a Fly Buzz—When I Died"
"A Narrow Fellow in the Grass"
"Apparently with No Surprise"
Stephen Crane: "The Open Boat"
Herman Melville: Moby Dick
Mark Twain: Life on the Mississippi

Paintings

S. R. Gifford: Kauterskill Falls
George Caleb Bingham: Daniel Boone Escorting a Band of Pioneers into the Western Country
Ben Stahl: Whaleman
Frederic Remington: Howl of the Weather
Anonymous (Museum of Fine Arts, Boston): Meditation by the Sea
Harvey Dunn: The Prairie Wife
Edward Hicks: The Peaceable Kingdom
Winslow Homer: Schooner at Sunset
Fog Warning
George Inness: Pool in the Woods
Albert P. Ryder: The Flying Dutchman

4. Other topics or ideas: Love/Alienation/The West/War

Note: The IMC has great collections of prints, slides, and filmstrips, and many literature anthologies choose art reproductions to match the themes or ideas of the literature. You might like to select clearly related art and literature such as William Carlos Williams poems on Peter Brueghel and Botticelli or Edwin Markham's poem inspired by Millet's "The Man with the Hoe." Recommended for a first attempt for juniors:

Edna St. Vincent Millay: "Justice Denied in Massachusetts" or "Fear"
Ben Shahn: The Passion of Sacco and Vanzetti

Class Procedure:

1. Students should read the work of literature, studying it for theme (see 10/IDENTIFYING THEME OR IDEAS).

2. Students should view the reproduction or print of the art work and work out the theme, using the attached worksheet "Pictures will Talk If You Ask the Right Questions."

3. Students should map or chart the similarities and differences between the expression of the two and write a comparative statement, listing evidence beneath. Ideally, this might be extended into an essay, but several opportunities to practice "observing" should precede an essay assignment.

4. Give groups of students different literature and art to try the process on their own.

PICTURES WILL TALK IF YOU ASK THEM THE RIGHT QUESTIONS

1. MEDIUM/TECHNIQUE/SIZE: How do these affect the style?

2. FUNCTION: Is style affected by it? Is subject affected by it?

3. SCALE OF FIGURES RELATIVE TO THE TOTAL OBJECT: Does this suggest something about relative importance of figures?

4. TREATMENT OF THE HUMAN BODY/ANIMAL BODY/DRAPERY: Naturalistic? Schematized or abstracted? Idealized? Note proportions. Is it a portrait? What is the attitude towards the person/animal?

5. COMPOSITION: How is it organized? Is there a focal point? Is the composition unified? Fragmented? Does color affect the composition? Hierarchy? Symmetry? Many or few forms included? Geometrically ordered or free and seemingly accidental? Crowded or spacious? Variety or repetition?

6. SPACE: How is it handled? Essentially two-dimensional or three-dimensional? Shallow or deep? Open or screened off? What kind of perspective used? (Atmospheric; hierarchical; one-point; worm's eye; bird's eye?) Is space suggested by planes in depth or by recession? What is relation of "shape" of space to picture plane?

7. BRUSHSTROKE: Object based or linear? Tight or free? Emphasis on the boundaries of objects? Or do they appear to merge with adjacent forms? Are lines used at all?

8. COLOR: Bright or subdued? Many or few? Any one(s) dominant? Warm or cool? Recede or push forward? Complimentary colors juxtaposed?

9. LIGHT: Is there a consistent source? Inside or outside the picture? Strong or muted contrasts ("spotlighting")? Shadows used? What is the function of shadow? Clarifying form (and 3D space) or emphasizing mood, etc.?

Remember always that you must be able to justify your conclusions by observations which can be checked by others. Avoid "reading into the picture" qualities which really come from your own attitudes, convictions, or sympathies. Distinguish between the given "data" and your own associations. Consider alternate choices that the artist may have made and how they might have affected the character of the work.

GRADE: 11
STRAND: Literature and Other Media
SKILL: Historical Outlook/Cultural Context

The student will identify the outlook and biases of writers from cultures and historical periods other than his/her own.

BASIC COMPETENCY: The eleventh-grade reader

______ 1. expects to "hear the voice" of the writer through the work of literature.
______ 2. understands that literature and art are "mirrors of the reality" of an age, a place, the people, the beliefs, and the values.
______ 3. distinguishes between concerns that are of a time and a place and concerns that are eternal.

MASTERY: The older and/or more able reader

______ 4. uses background information about a writer's cultural and social context to gain meaning (i.e., that Greek drama evolved from the dithyramb explains the presence of the chorus) from the text.
______ 5. hypothesizes about positions the writer might take on issues based on the writer's voice in the work (i.e., Shakespeare's view of the true leader).
______ 6. considers historical and cultural context in interpreting and evaluating a work of literature (i.e., fallacious to evaluate the description of nature in Renaissance poetry based on post-romantic descriptions of nature).
______ 7. recognizes that styles of writing and language use have cultural and historical reasons and precedents (i.e., Shakespeare used the classical rhetoric taught in the grammar schools of his day).
______ 8. sees that social-issue writing may be short-lived unless it also addresses some ongoing human issues.

EVALUATION: The teacher should compose questions that cause students to look at literature in light of its context. Discussions, essays, and essay tests can be evaluated for student responses.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Language style or complexity inhibits reader: Help all students get started on an older work by reading aloud and explicating until students are oriented.

ENRICHMENT ASSIGNMENTS:

______ 1. Select a pre-20th century work of literature to read, extrapolating the author's ideas about fate, religion, marriage, government, work, etc. Consider whether or not the author's views are in accord with or outside the prevailing views of the society.
______ 2. Choose a work where a writer from one culture observes and describes another culture. (Consider Pearl Buck, Margaret Mead, Claude Levi-Strauss, Alexis de Toqueville, Henry James.) Detect the writer's/observer's values in his/her observations.

REVIEW, EXTEND, AND USE: 12

SAT/AP

GRADE: 11
STRAND: Literature and Other Media
SKILL: Historical Outlook/Cultural Context

SAMPLE ASSIGNMENT

INSTRUCTOR: As with most literature/media objectives, this one needs to be approached many times with different readings. What follows is a list of suggested works of American literature wherein students can seek the writer and the cultural milieu behind the work and some suggested approaches.

Works:

1. Read from William Byrd's journal A Progress to the Mines in the Year 1732 entries for September 27 to September 30 (see in The United States in Literature, Scott, Foresman, 1976, pp. C30-C32). This man's journal is usually of interest because it records the beginning interest in the manufacture of iron in the colonies. However, Byrd reveals something of the society of the Virginia Plantation aristocracy; even more, he shows himself to be a bachelor who is continually looking for a rationale for not marrying. The bias against unmarried women of a certain age is clearly and even humorously revealed—unintentionally—by Byrd.

2. Read from William Bradford's The History of Plymouth Plantation to get a clear picture of the Puritan's attitudes toward: (1.) God/Providence; (2.) fate/free will; (3.) the "barbarian" Indians; and (4.) the New World as their "promised land."

3. Read from Anne Bradstreet's collection of poems The Tenth Muse Lately Sprung Up in America (1650) to hear the voice of an intelligent, educated woman as she tries to reconcile the position of women in her society with her own self-knowledge, and above that, as she tries to reconcile her fate with her faith in God.

4. Read from Mark Twain's Huckleberry Finn. Twain's literary manifesto of realism—real people, real voices, real places to shore up a fictional plot—makes Huck Finn an especially good choice of a work to realize this teaching objective. Twain's Mississippi River is so realistically described that it can be mapped from the book. Twain's satiric voice is very clear (help students distinguish between the narrator and the writer), and while the book deals with the decadent Southern aristocracy and slavery, social ills of the age, it also deals with larger human issues such as the loss of innocence, the growth into manhood, and the freedom of the human spirit.

5. Read from Ernest Hemingway's The Sun Also Rises and F. Scott Fitzgerald's The Great Gatsby to see attitudes toward women that possibly parallels the new freedoms of women in the twenties. Also, both of these books demonstrate a contemporary prejudice against Jews that should be analyzed.

6. Richard Wright's Native Son and Black Boy are autobiographical and "mirror" the realities of boyhood and young manhood for blacks in the rural South and in Chicago. Also, students can see the liberal interest in communism in the thirties in a reading of Native Son.

Approaches:

1. Write a fictional letter to the author advising, commenting, summarizing, quoting, questioning from the work that was read.

2. Write a "what if" paper: What if Anne Bradstreet were living in 1848 at the time of the Seneca Falls Convention? What would Mark Twain satirize in our society if he were living today? Would the position and plight of the American Indian have been significantly different today had the Puritan/Pilgrims not considered them "barbarian?" What if Don Quixote showed up in Fremont?

3. Take a role —anthropologist: uninvolved observer of a culture
psychologist: a seeker of motives behind people's behaviors
political scientist: a student of the political organizations people create
military strategist: a student of wars who uses past battle strategies to plan present ones
social worker: a person who works with the aged, the poor, the indigent, the criminal to help them live in the larger society

—and use this persona to investigate the historical/culture milieu behind a work of literature. Some other roles include artist, architect, lawyer, historian, etc. The work itself will dictate the most interesting roles to take.

4. Create a Socratic dialogue between the author of one work and the author of another based on a common question or situation to be explored.

5. Choose a pithy statement, a bit of wisdom, a revealing scene from a work and show how it still applies or is replayed today. Use personal experience or observation.

6. Draw a map, a blueprint, a landscape, a timeline, or a travel itinerary based on your reading of a work of literature.

INSTRUCTOR: These suggested works and assignments can be combined and expanded in myriad ways. The point of such assignments is to motivate the student to look for a real person and place and time in what he/she reads. Such assignments prevent grumbling about relevancy because students quickly find something about the work that speaks to them. Literature lives!

Recommended teacher reading: Rosenblatt, Louise M. Literature as Exploration, 3rd edition. New York: Noble, 1976.

GRADE: 11
STRAND: Literature and Other Media
SKILL: Reading Nonfiction

The student will understand and clearly express the writer's main point or points in a piece of nonfiction writing and will understand how the structure, style, and tone of the piece contribute to meaning.

BASIC COMPETENCY: The eleventh-grade student

______ 1. discerns the main point or points in a piece of nonfiction writing.
______ 2. identifies the tone adopted by the writer (serious, humorous, ironic, etc.)
______ 3. understands how the author's word choices and sentence and paragraph structure determine his/her style.
______ 4. identifies the types of evidence the author uses to support his/her thesis.

MASTERY: The older and/or more able student

______ 5. identifies the use of figurative language (simile, metaphor, analogy, symbol, allusion, irony, understatement, overstatement) and understands the part it plays in expressing the author's meaning.
______ 6. understands that the writer's apparent or surface attitude (i.e., irony) is not always the true one and ascertains what the real one is.
______ 7. understands that the writer's tone is meant to influence the reader's attitude toward the subject and reads beyond the tone to the facts presented.

EVALUATION: Teacher's evaluation of student's ability to answer questions regarding meaning and structure of a piece.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Identifying key ideas in a paragraph: Pinpointing key words and identifying topic sentences.
______ 2. General and specific statements and the types of evidence: Use examples from passage.

ENRICHMENT ASSIGNMENTS:

______ 1. Try writing in an ironic style. First, write what you have to say directly. Then change the straight message into an ironic statement. Possible topics: "How to Get Better Grades in a Particular Class;" "How to Make Friends;" "How to Handle Parents or Teachers."
______ 2. Take your journal to a crowded place and copy down an overheard conversation, paying close attention to the speaker's words and style. Then rewrite the passage putting it in more formal language and revising both the vocabulary and word order. Does the person's meaning change when you change the style?

REVIEW, EXTEND, AND USE: 12

SAT/AP

GRADE: 12
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Developing Independent Reading Habits

The student will increase his/her desire to read independently (i.e., outside of required school assignments).

BASIC COMPETENCY: The twelfth-grade reader

______ 1. discusses books recently enjoyed with other students.

______ 2. increases the number of books read independently in one year.

______ 3. identifies his/her reading preferences on a reading interest inventory.

______ 4. lists situations where reading is useful after leaving high school.

______ 5. recognizes sources (people, book lists, etc.) for locating books pertaining to his/her special interests.

______ 6. appreciates reading as its own reward.

MASTERY: The more motivated reader

_______ 7. uses resources (people, book lists) to locate and read books related to his/her special interest.

_______ 8. locates and subscribes to a periodical pertaining to his/her special interest.

_______ 9. reads book reviews and best-seller lists in the newspaper.

_______ 10. maintains independently a log or diary of his/her reactions to books read.

_______ 11. understands the importance of reading to preschool children.

EVALUATION: Evaluation of a change in attitude is subjective. In additon to the teacher's observation of an increase in the student's enthusiasm for reading, he/she may keep a record of the number of books read and the number of reading log entries.

POSSIBLE AREAS TO REMEDIATE:

_______ 1. Negative attitudes: Some students have a bias against reading for pleasure or see reading (especially of fiction) as a waste of time. Help these students locate practical books based on interests.

_______ 2. Weak skills: Students with weak reading skills may see reading as a chore. Help students locate easy-reading materials in school and the public libraries. Some libraries post lists of easy-reading materials. See also High Interest, Easy Reading (Marian White, NCTE).

ENRICHMENT ASSIGNMENTS:

_______ 1. Obtain quotes and proverbs extolling the benefits of reading. Use reference books or interview avid readers (parents, peers, teachers) for the quotes.

_______ 2. For specific enrichment activities related to special interest topics, see Teaching Units for Turned-Off Teens by Marjorie Gibson. (FUSD - IMC. 373.13)

GRADE: 12
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Developing Independent Reading Habits

SAMPLE ASSIGNMENT

INSTRUCTOR: The ultimate goal of any reading instruction is to establish permanent interest in reading. Therefore, the teacher of twelfth-grade students who are reading on grade level should de-emphasize skill-building reading activities. Instead, he/she should foster permanent independent reading habits. One goal should be to understand and nurture the student's perception of the importance reading has in his/her scheme of things. Secondly, the teacher should ascertain student interests and employ them in the guidance of reading. This can be accomplished through a reading interest inventory, which is included after this section. Third, the teacher should provide a time for U.S.S.R. (uninterrupted self-sustained silent reading) to allow students to discover that reading is its own reward, apart from book reports, praise, and an accounting of books read. (However, the teacher/student might compare reactions to books read mutually.)

Encourage student discussion of the advantages of independent reading. Points made by students might include:

a. like most skills, reading must be practiced if its proficiency is to be maintained.
b. reading allows students to gain new insights and perspectives.
c. generally, media does not provide in-depth communication. One must read and reread to attain deeper understanding as opposed to merely obtaining information.

ACTIVITIES FOR FOSTERING INDEPENDENT READING HABITS:

Identifying Preferences

1. Have students complete an interest inventory to help them identify their reading interests.

Getting Book Recommendations

2. Have students interview a teacher for titles of
   a. a book he/she enjoyed for relaxation or pleasurable reading;
   b. a book which added to his/her knowledge and information on a subject; and
   c. a book which he/she had to read in high school or college which high school students should be required to read today.

   A list of these titles could be compiled for recommended reading.

3. Celebrities discuss their favorite and most influential books in each monthly issue of *Literary Cavalcade* (1982). The feature, entitled "The Joy of Reading," includes preferences by leaders from sports, politics, music, the movie industry, etc. These lists can be discussed and posted.

4. Students can offer to a friend a written recommendation of a good book. Students can put their recommendations in envelopes addressed to friends or classmates. The notes can be put in a box and opened every two weeks.

5. Sponsor a speaker series in which authors of fiction and nonfiction (including newspaper columns) are invited to speak about their books and their skills. A model speaker series has been a yearly project of Laury Fischer's seniors at American High School for the past three years. Students invite, in writing, favorite authors and usually receive written replies accepting or declining the invitations.

Using Book Lists

6. Post best seller book lists from the newspaper. Update weekly.

7. Provide editions of book reviews or book lists such as the following:

Fadiman, Clifton.	The Lifetime Reading Plan
Gilbar, Steven.	The Book Book
Fader, Daniel.	The New Hooked on Books
Magill, Frank.	100 Outstanding American Books
NCTE, Donelson, Ken.	Books For You
NCTE, Small, Robert.	Books For You (1981 ed.)

The advantage of many of these collections is that they recommend book titles by theme or interest so students can locate books related to their interests.

Incorporating Media

8. Borrow from the library special interest periodicals and newspapers. Often students are unaware that such specialized materials are available for subscription. Such magazines might include Flying, Psychology Today, Games, etc. Provide one class period for students to peruse these periodicals.

9. Encourage students to read books related to favorite movies, and popular musical groups.

10. Provide a box of catalogues for records, automobile parts, car stereos, specific hobbies (numismatics, miniatures, etc.)

Perceiving Relevance

11. Discussing specific situations when reading will be helpful after high school. Examples include:

    a. reading about a country or vacation site they will visit;
    b. consumer publications such as Consumer Reports, government pamphlets, automobile blue books;
    c. film, record, and book reviews;
    d. special interest periodicals, e.g., Modern Photography; and
    e. economic forecasts.

12. Integrate reading with contemporary issues by sponsoring a forum. Have a group of students select an issue such as inflation or crime control. Have students research their topic, using current newspaper, magazines, books, and interviews. Schedule an "Issues Forum" at which time all students who have chosen a particular topic take part in an informal discussion.

13. Develop challenging activities which enable students to discover the relevance of fiction. For example, students might analyze the motives of characters, study environmental influences on a character's behavior, and contrast the personalities, physical characteristics, and accomplishments of real and fictional heroes from literature (or history, science, etc.)

Miscellaneous

14. As one project, encourage students to read a number of books by the same author.

15. Make students aware of sources of inexpensive books including friends' lending libraries, public libraries, library book sales, flea markets, etc.

For additional ideas of enrichment activities, see Reading for Pleasure: Guidelines, by Dixie Lee Spiegel, I.R.A.

READING INTEREST INVENTORY

Knowing what type of book we want to read is not always easy. To help yourself, answer these questions as honestly as possible. Give them much thought, and maybe we can come up with the best possible books for you!

I. Mark an X by each topic you would enjoy reading about.

______ 1. Mystery
______ 2. Supernatural
______ 3. Love
______ 4. Sports
    ______ Baseball
    ______ Football
    ______ Other Sports
______ 5. Comedy
______ 6. Animals
    ______ Horses
    ______ Dogs
    ______ Cats
    ______ Other____________
______ 7. Horror
______ 8. Science Fiction
______ 9. Fantasy
______ 10. Biography
    ______ Athletes
    ______ Historical figures
______ 11. Drugs
    ______ Facts about drugs
    ______ Stories of people on drugs
______ 12. The Occult
______ 13. Psychology (Dreams, Mental Illness, etc.)
    ______ Facts
    ______ Stories involving psychological problems
______ 14. Astrology
______ 15. Identity Crisis (books involving teenagers or adults asking "Who am I?", "What do I want?", etc.)
______ 16. Poetry
______ 17. Ethnic
    ______ Black
    ______ Chicano or Mexican-American
    ______ Indian
    ______ Asian
    ______ Other____________________
______ 18. Women's Rights
______ 19. Historical Novels (e.g., fictional stories taking place during:)
    ______ American Revolution
    ______ Civil War
    ______ World War I
    ______ World War II
    ______ Other____________________
______ 20. Hobbies
    List hobby________________
______ 21. Other____________________

II. From the list above (1-21) list your three favorite areas in order of preference.

1. ______________________________
2. ______________________________
3. ______________________________

III. From the list above, choose your three areas of least preference (in order of dislike).

1. ______________________________
2. ______________________________
3. ______________________________

IV. What are the best books you have ever read? List as many as possible.

1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________
5. ______________________________

V. Any other comments about what kinds of books or reading you might enjoy?

VI. What is the most recent book you have read? ______________

____

VII. What are three movies you've enjoyed? Tell why.

1. ______________________________

____

2. ______________________________

____

3. ______________________________

____

GRADE: 12
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Understanding Etymology and Language History

The student will understand and appreciate word origins and changes in the English language.

BASIC COMPETENCY: The twelfth-grade reader

______ 1. recognizes the advantages of a broad vocabulary and is motivated to improve his or her own.
______ 2. understands the need for language to evolve and the cultural, political, and technological forces that promote change.
______ 3. discovers how persons and places are named.
______ 4. uses the dictionary to find word derivations.

MASTERY: The more able reader

______ 5. traces the development of Modern English in three stages: Old, Middle, and Modern.
______ 6. identifies words of Latin and Greek origin.
______ 7. lists current words which are based on technological advancements.
______ 8. predicts current words that are likely to become obsolete.
______ 9. recognizes the types of language change: pejoration; amelioration; generalization; specialization; slang; neologism; eponym; euphemism; idioms, and dialect.
______ 10. enjoys and recognizes the delights and pitfalls of language: portmanteau words, puns, malaprops, Goldwynisms, cliches, spoonerisms, psychobabble, regionalisms, and vulgarisms.

EVALUATION: The student can be evaluated formally through a written test. Informally, the teacher can observe increased student curiosity about names and word histories.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Review dictionary symbols and abbreviations such as >, [ ], M.L., ME, Fr., etc. Remind students that explanatory notes for abbreviations are usually available in the front of dictionaries.
______ 2. Students may need assistance using the Oxford English Dictionary.
______ 3. Review related terms, such as etymology, obsolete.

ENRICHMENT ASSIGNMENTS:

______ 1. Display a world map. On index cards, label countries. Involve the class in locating and listing words adopted from each country.
______ 2. Find out how proverbs develop. Write original proverbs reflecting new wisdom or locate ethnic proverbs (possibly from grandparents).

GRADE: 12
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Understanding Etymology and Language History

SAMPLE ASSIGNMENT

INSTRUCTOR: The goal of this unit is to arouse student interest in vocabulary through a study of etymology. There are many approaches to studying this broad topic. One approach is to begin with what is most immediate to the student, the study of his/her home origin, and to move to a more academic study of word changes using reference books. The suggested order of study might be:

1. Given names and surnames
2. Place names
3. New words to label new ideas
4. Word histories
5. Evolution of the English language

INTRODUCTION: Introduce the unit by asking students to list the advantages of a large vocabulary. Advantages include:

1. The more words we know, the closer we can come to expressing ourselves precisely and to reducing misunderstandings.

2. Words cannot be separated from ideas. As our ideas and experiences grow, we crave words to describe them.

3. We understand more. Difficult books whose meanings have been uncertain will become readable.

4. We will speak and write without dull repetition of words and phrases.

Next, discuss how the study of word origins improves vocabulary development through (1.) making us more word-conscious and (2.) providing extra context for words, which works as an added memory device by helping us visualize a given word in a certain setting.

I. GIVEN NAMES AND SURNAMES

First names:

Discuss how first names often derive from allusions to mythology, the Bible, flowers, birds, ancient history, gems, or legends. Some parents gave their children names they hoped their offspring would live up to, such as Faith, Hope, and Patience. Provide a list of names and their original meanings, e.g., Laura = laurel, victory; Regina = Queen, etc. An extensive list is found in Techniques of Teaching Vocabulary by Edgar Dale et al. or What's In a Name?

Discuss how and why first names differ in sections of our country. (The American Language by H. L. Mencken lists most common first names in geographical areas of the United States.) Have students discuss their own perceptions of differing first names if they have traveled or lived elsewhere.

Surnames:

Discuss how surnames were originally invented to identify persons with the same first name:

1. If a man named John had a father who was also named John, he might be called John's son or John Johnson. The names Peterson, Wilson, Jackson, Davidson, etc. developed in the same manner. There are other ways of saying "son of": Mac or Mc: MacDonald, McTavish; Fitz: Fitzpatrick.

2. Sometimes people took a name from the place they lived. A man named David who lived near the village green might come to be named David Green.

3. People often took names from the way they looked. A man named Joe who had light hair might be called Joe White, and if it were dark, he might be called Joe Brown or Joe Black.

4. Names may have been adopted from one's occupation, e.g., John Baker, John Weaver, John Cook.

ASSIGNMENT #1: Using references (the library, your parents, etc.) report on your first and last names. Suggested length: two to four paragraphs. Some topics to cover include the following:

First Name: Tell how your parents chose your name and whether it has special meaning. (If you write about your nickname, tell how you acquired it.) Using reference materials in the library, describe the original meaning of your first name.

Surname: Describe the nationality of your last name, what it means, and any transformation it underwent.

ASSIGNMENT #2: Research three eponyms, words which were invented from proper names. For example, bloomers is a word developed from a name Amelia Bloomer, who promoted the wearing of baggy long pants under a short skirt. Suggested eponyms to research include: dunce, shrapnel, hooligan, limerick, academy, maverick, mausoleum, cologne, braille, cardigan, diesel, leotard, sequoia, silhouette, guillotine, seltzer, tabby, spa, magenta, decibel, magnolia, etc. (For more words, see Problems in the Origins and Development of the English Language, by John Algeo and Thomas Plyes.)

II. PLACE NAMES

Discuss how places acquired names much like people did:

1. The names of towns often came from some physical characteristic or landmark of the area. For example, Oxford, England, was located at a shallow place at the river where teamsters forded their oxen. Akron, Ohio, was built on high ground. Its name is taken from the Green akros, meaning "highest," the root also used in acropolis, a city in Greece built on a hill.

2. Places were named for their founders, or were renamed for conquering kings or generals.

3. The names of many American towns and states are Indian. Others are named for the cities or countries the homesick emigrant settlers left behind in Europe.

4. Towns or cities were often named for their local industry.

ASSIGNMENT #3: Investigate the name of the city or town in which you live. Next, make a study of the names of streets in your town or city. Which streets, if any, were named after local heroes and events? Note the frequent use of names of flowers, trees, famous people, and numbers. Why do cities favor numbers? Why do suburbs favor flowers and trees?

ASSIGNMENT #4: Survey local store owners to discover why their stores are named as they are.

III. NEW WORDS TO LABEL NEW IDEAS

This topic can be introduced by the following analogy: A person's personality changes with his/her age, experience, education, etc. A person would be dull if he/she didn't change. So too, our language changes as new technology, political issues, and cultural changes encourage the addition of new words.

Some parts of speech are more prone to change. "Open-class" words, which include nouns, verbs, adjectives, and adverbs, are more likely to change than "closed-class" words, which include pronouns, auxiliaries, and function words. Closed-class words have not had many additions over recent centuries.

Many words in common use today were not in existence as recently as thirty or forty years ago. Have students think of five words which were not around when their parents or grandparents were young. It would help them if they considered new inventions over the past ten years. After discussing recent inventions, have students predict the names of five items we now use which might not exist fifty years from now.

ASSIGNMENT #5: Compile a dictionary of words so recent that they have not yet been recorded by lexicographers. Meanings can be developed from contextual media usage of words such as gasohol, synfuel, off-peak, and numerous computer terms.

ASSIGNMENT #6: Research the slang of a time period such as the 1890's, the 1920's, World War II, etc. Discover what slang expressions were then current and illustrate the terms with magazine pictures or original drawings. Your finished product might be a booklet, collage, or mobile. (One resource is The Dictionary of American Slang.)

ASSIGNMENT #7: Investigate language used in old dictionaries, books, and periodicals (e.g., National Geographic).

IV. WORD HISTORIES

Before beginning a more formalized unit tracing the development of Modern English, encourage students to study histories of popular words and phrases, such as Achilles' heel, white elephant, crocodile tears, bakers dozen. Many word histories are found in reference books such as Word Origins and their Romantic Stories by Wilfred Funk (Bell Publishing, 1978). Reproduceable activities are found in Our Mysterious Words—How Words Became Words (Loren Publishing, 1978).

Students can stump the class by inventing questions about words they have researched, following this format: "A certain fabric which is used to cover wounds was first made in an African city called Gazu. What is that fabric? ________________"

ASSIGNMENT #8: Create a poster illustrating the history or growth of a word. For example, a poster for atlas could have pictures labelled "Atlas — Then" and "Atlas — Now" with corresponding pictures from magazines referring to Atlas, the god who held the world, and an atlas being used as a reference book.

V. ETYMOLOGY

Introduce the study of etymology by having students perform charades for concrete and abstract words. They should discover why concrete words were probably invented before abstract words.

Several summaries are available which trace the development of English. Have students read and discuss the articles: "The Changing English Language," "The Development of English from Proto-Germanic," and "The Prodigal Son." (See attached.) The recording The Changing English Language will allow students to hear "The Prodigal Son" passages spoken.

ASSIGNMENT #9: During this unit, have students record words that they learned on a chart or list of Languages Bases. An example of such a record sheet can be found in Our Mysterious Words—How Words Become Words, but students can make their own using the following language bases: African; American; American Indian; Arabic; Asian; Belgian; Dutch; English; French; German; Goan; Greek; Greek and Latin; Greek Mythology; Haitian; Hawaiian; Hungarian, Indo-European; Irish; Italian; Javanese; Latin; Mexican Indian; Names; Norwegian; Old and Middle English; Persian; Place; Portuguese; Roman Mythology; Sanskrit; Slavic; Spanish; Welsh; and West Indies. Ask students to leave the most space for the underlined items.

ASSIGNMENT #10: Use the Oxford English Dictionary to trace the change of any word. Next, locate a word which has not changed radically. Write a paragraph describing why you believe some words change more readily than others. Give examples.

ASSIGNMENT #11: From a magazine, extract twenty words related to an interest. Research the origin of each word and record the word on your word sheet. Suggested magazines include Omni, Rolling Stone, Sports Illustrated, and other special interest periodicals.

ASSIGNMENT #12: In five foreign language dictionaries, locate a commonly used word such as mother, father, love, etc. Note the similarities in the spelling and/or sounds of these words.

FURTHER SOURCES FOR ETYMOLOGY STUDY:

The Wonder of Words (Isaac Goldberg)

The Tyranny of Words (Stuart Chase)

Word Mastery: A Guide to the Understanding of Words (Marjorie Drabkin)

Our Mysterious Words...How Words Became Words (Robert Thum)

Word Play (Maxwell Nuremberg)

New Dictionary of American Family Names

The Tree of Language (Helene and Charlton Laird)

The Changing English Language (a recording)

Words from the Myths (Isaac Asimov)

Word Origins and their Romantic Stories (Wilfred Funk)

The Romance of Words (Funk)

Dictionary of American Slang (Wentworth or Partridge)

Almanac of Words at Play (Willard Espy)

O Thou Improper, Thou Uncommon Noun (Espy)

The Oxford English Dictionary

Dictionary of Phrase and Fable (Brewer)

English Synonyms Explained (Crabb)

Dictionary of Word and Phrase Origins (Morris)

THE CHANGING ENGLISH LANGUAGE

I. Language and History

At any given moment, the identity of a language is the sum total of the speaking habits of all the people who use it. These habits change from year to year, even from day to day, and therefore, the language also changes. Yet, people still know they are speaking "the same language." Its identity persists in spite of change from year to year, even from day to day.

Its identity even persists in spite of change through the generations. After a while the accumulated changes may become so great that it almost seems like a wholly new language. But the continuity is such that very few people are aware of the changes that occur even in their own speech from year to year. During the fifteen hundred years or so of its recorded history, English has changed so greatly that its earliest form is unintelligible to modern speakers of English. But at no time was the language of the father unintelligible to the son (regardless of what might be said about the generation gap.)

II. The History of English

A. Indo-European: the family of languages that English belongs to as do most languages of modern Europe. A family of languages is a group of languages which have enough in common in their grammar, sound structure, and vocabulary to support the belief that they all are divergent variants of the same original language.

B. Germanic: one of the eight family members of Indo-European, and the one to which English belongs. The hypothetical source language from which the various Germanic languages have developed is called Proto-Germanic. Since its speakers had no writing system, we know nothing directly about Proto-Germanic. But by the first century after Christ, when the Germanic tribes touched the fringes of the Roman empire, we begin to get historical information about them. About this time, Germanic people devised the earliest Germanic writing sytem, the futhork, or runic alphabet. Unfortunately, it was not used much and what survives are only small inscriptions on stone monuments and metal weapons. Germanic languages did not adopt writing in the usual sense until Christianity introduced them to Latin and the Roman alphabet.

C. Invasion of Britain by Anglo-Saxons (from what is now Denmark and West Germany): Britain had been occupied by Romans (since about 43 A.D.) and by the Celtic Britons, who were the original inhabitants and who had adopted Roman civilization and later Christianity. The Angles, Saxons, and Jutes began to go there in the later half of the 5th century. As the shiploads of warlike invaders continued to pour in, the Britons resisted as well as they could, but they missed the support of the sagging Roman legions. At that, the conquest was not a swift or easy one. Not for two hundred years were the Britons (and the Scots) really subdued. For a period of some years in the middle of the 6th century, the Britons almost turned the tide, under the leadership of a shadowy general later to be developed by legend into the great King Arthur. The Celts and Britons are the ancestors of the Irish and Scottish people.

D. The Christianizing of England: the Angles, Saxons, and Jutes were pagans. Their kings claimed direct descent from Woden, the ruler of the Germanic pantheon. When missionaries came during the latter part of the sixth century, many rulers were converted, and by the 7th century, the conversion was complete. Pagan ideas and customs survived, as some of them do to this day, but they were often incorporated into the framework of the new religion. Sometimes even the names were preserved with a new meaning: the old pagan spring festival of Easter gave its name to the Christian feast of the Resurrection. The most important linguistic effect of Christianity was to bring the speakers of English into an international community whose working language was Latin. From this period on, we can see clearly the characteristic English habit of word-borrowing.

E. Old English: Although there were numerous dialects, virtually all surviving Old English literature (such as Beowulf) is in West Saxon dialect.

F. The Norman Conquest: In 1066, the Normans led by William, who had a very tenuous claim to the English throne, invaded and subjugated the British Isles. Although descendants of the Vikings, the Normans were thoroughly French in most ways, including their speech. The business of government and law was conducted in Norman French, but the masses of the common people continued to speak English. In effect, the language went underground for about a century and a half. There are written records from this period, but very little literature was written in English. Writers from the ruling class used French and the Church continued to use Latin.

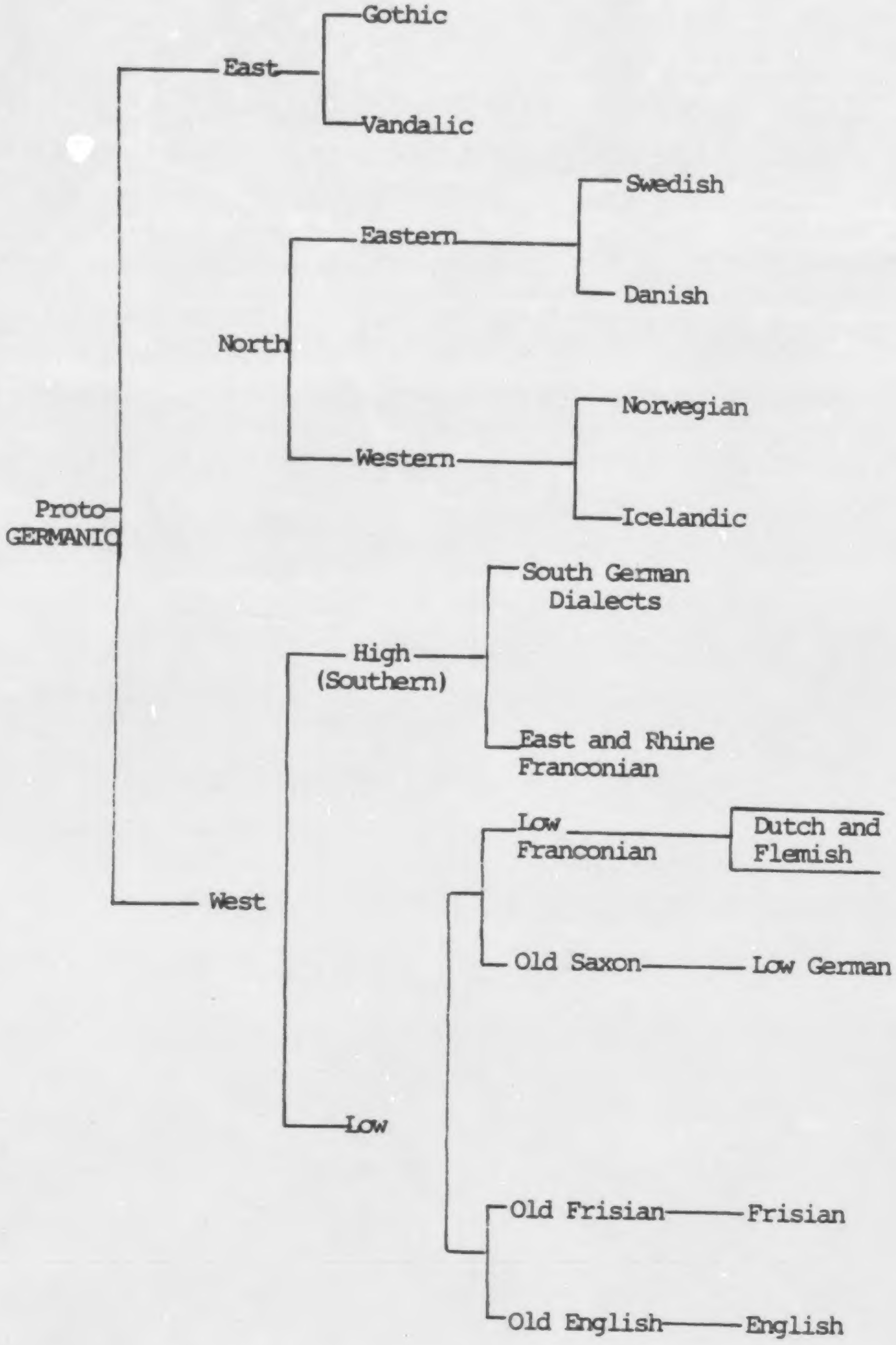
G. Middle English: By the time English again emerged as a literary language about the year 1200, it was so changed that we give it a new name. The Middle English period lasted until another time of extensive change in the fifteenth century. During the 12th and 13th centuries, English still had to compete with French, which was the language of the court, or government, the new universities (when they did not use Latin), the clerics, and the well-to-do. Those who were rising had to abandon English for French. But English survived to dominate the British Isles. The ultimate victory of the English language was due to the mass of people who continued to use it and the defeat of French control, which was accompanied by a national pride. By the 14th century, the universities were passing regulations forbidding their students to speak English—a sure sign that students preferred it.

By the latter 1300's, literary works in English, many of them translated from French originals, were beginning to be produced in some numbers. Soon after the middle of the century, the law courts (1362) and the Parliament (1363) were conducting their business in English. John Gower, writing during the last third of the century wrote in all three languages, but his great contemporaries Chaucer, Langland, and the unknown author of Sir Gawain and the Green Knight showed that English could be a great vehicle of poetry.

H. Modern English: the modern form of the language is established roughly from Caxton's press in 1476, but it was not on sure footing until the publication of Spenser's Shepherdes Calender in 1579 and the great Elizabethan period of literature (Shakespeare, Milton, and mileau) that followed. It may surprise one to discover that the language spoken in the United States today is still considered Modern English, the language of Shakespeare and the King James Bible. A close look reveals that the basic differences are few though we can identify in Shakespeare archaic words and a pre-scientific-revolution outlook on the world and the language. For example, standardized spelling and usage rules came about as a result of printers' needs (technological) and 17th century empiricalism and logic (scientific). An example of the scientific influence can be seen in the demise of the double negative in English.

Maribeth Smith, revised 2/83

THE DEVELOPMENT OF ENGLISH FROM PROTO-GERMANIC


Proto-GERMANIC
East
Gothic
Vandalic
North
Eastern
Swedish
Danish
Western
Norwegian
Icelandic
West
High (Southern)
South German Dialects
East and Rhine Franconian
Low
Low Franconian
Dutch and Flemish
Old Saxon
Low German
Old Frisian
Frisian
Old English
English

SAMPLES OF VARIOUS STAGES OF ENGLISH LANGUAGE

The Prodigal Son

Text: The Gospel of Saint Luke in Anglo-Saxon, ed. J. W. Bright (Oxford, 1893).

Old English

11. Hē cwaeð, sōðlīce sum man haefde twēgen suna;

12. þā cwaeð sē gingra tō his faeder, Faeder, syle mē mīhné dǣl mīnre ǣhte þe mē tō gebyreþ: þā dǣlde hē him his ǣhte.

Text: F. Mosse, A Handbook of Middle English, trans. J. A. Walker (Johns Hopkins Press, 1952), pp. 280-81.

Middle English

A man hadde two sones; and þe ȝonger of hem seide unto his fadir: "Fadir, ȝyve me a porcioun of þe substance þat falliþ me." And þe fadir departide him his goodis.

Text: Authorized or King James Version of the Bible

Early Modern English

11. And he said, A certain man had two sons:

12. And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living.

Text: R. F. Weymouth, The New Testament in Modern Speech (1902), 5th ed. (Boston: Pilgrim Press, 1930).

Modern English

He went on to say,

"There was a man who had two sons. The younger of them said to his father, 'Father, give me the share of the property that comes to me.'

So he divided his property between them."

GRADE: 12
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Researching a Specialized Vocabulary

The student will locate and learn vocabulary terms related to his/her choice of career or college major.

BASIC COMPETENCY: The twelfth-grade reader

______ 1. utilizes at least four sources of specialized vocabulary terms.

______ 2. reads at least one interview with a person in his/her intended career.

______ 3. practices specialized vocabulary terms.

______ 4. uses vocabulary to gain insight and meaning about the special field.

MASTERY: The more able reader

______ 5. learns at least 100 specialized vocabulary terms.

______ 6. adds new terms to his/her vocabulary list voluntarily.

______ 7. interviews a person working in his/her intended occupation.

______ 8. reads trade or professional journals to update his/her knowledge of specialized vocabulary.

EVALUATION: When practicing vocabulary words with partners, students keep written records of their progress.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Context: Students will need to recognize that commonly used words may take on special meaning. For example, appreciate means "to increase in value" when used in a financial context.

______ 2. In selecting an area for career study, students should distinguish between career (all of the paid or unpaid work one does in a lifetime), occupation (a person's main work role in the world of paid employment), and job (a specific work duty, role, or function).

ENRICHMENT ASSIGNMENTS:

______ 1. Plan with your teacher to invite a speaker from your intended career area to speak to the class.

______ 2. Investigate "jargon" related to the career of your choice.

GRADE: 12
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Researching a Specialized Vocabulary

SAMPLE ASSIGNMENT

INTRODUCTION: Students will have previous practice with career choices in the tenth-grade English curriculum. Survey the students to discover their choice of career or college major. On butcher paper, post the class list so students may group themselves by interest.

ASSIGNMENT: Have each student develop a list of 100 terms related to his/her career choice. Resources for students to use in locating the terms include:

trade journals
college catalogues
persons employed in the occupation
library reference books

R.O.P. reference books
weekly news magazines
business sections of the newspaper
"how to" books, subject and test outlines

In addition, several specialized dictionaries of job-related terms exist. Among them are the following:

- Technical Dictionary by Howard Gerrish (Goodheart-Willcox Company). This book includes very technical terms from the following trades: aerospace, drafting, automation, automotive, carpentry, plumbing, etc.
- The Electronics Dictionary (800 pages of commonly used electronics terms)
- Microcomputer Dictionary by Charles Seppl. (Radio Shack catalog)
- Modern Dictionary of Electronics by Rudolph Graf. (Radio Shack catalog)
- A Dictionary of Psychological and Psychoanalytical Terms by English and English.

Other dictionaries may be located in the library. In addition, most technical manuals have a glossary of related terms. Another source is College Word Study by Raymond Hodges, et al. (P.A.R. Incorporated), which provides definitions and word lists from many subjects, including media, business law, medicine, retailing, finance, architecture, insurance, etc.

Have each student prepare a set of 3 x 5 index cards for studying the 100 terms he/she has located. The word and pronunciation aids are written on one side of the card; the definition is written on the back. The terms are also written on the "Vocabulary Collection" sheet. (attached)

With a partner who has researched the same career area, the student may practice the terms biweekly. The partner records progress by marking under the practice date a plus or minus. Once a word is marked by a plus three times consecutively, the word is considered mastered.

FOLLOW-UP: Several follow-up activities are possible once a student has mastered his/her word list:

1. Students may review their 100 terms by making and playing a Password Game. The game can be played with students who have worked on the same career topic.

2. Using Working by Studs Terkel, students can develop a list of traits associated with occupations. They can then discuss which traits are most important for certain occupations.

Vocabulary Collection Sheet

DATE	WORDS	PRACTICE DATES																		

GRADE: 12
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Detecting Propaganda

The student will gain basic techniques to analyze propaganda in print and visual media.

BASIC COMPETENCY: The twelfth-grade reader

______ 1. recognizes propaganda techniques, including but not limited to: (a.) name calling; (b.) glittering generality; (c.) transfer; (d.) testimonial; (e.) plain folks; (f.) snob appeal; (g.) bandwagon; and (h.) the big lie.

______ 2. detects flaws in evidence and lack of objectivity: (a.) incomplete truth; (b.) unsupported statement; (c.) unverified statement; (d.) unrepresentative sample; (e.) faulty interpretation; and (f.) insufficient evidence.

MASTERY: The more able reader

______ 3. recognizes faulty logic (which may be used with or without premeditation, consciously or unconsciously): (a.) cause and effect; (b.) false analogies; (c.) arguing in circles; (d.) opposing extremes; and (e.) guilt by association.

______ 4. determines the relevancy of materials to the problem, question or issue at hand.

EVALUATION: Teacher evaluation of worksheets and tests. Teacher and/or peer evaluation of original project on advertising.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Fact and opinion: Provide opportunities to do simple worksheet exercises labeling statements of fact or opinion.

______ 2. Propaganda techniques too abstract: Collect sample advertisements cut from magazines or newspapers. Label the propaganda technique being used. Ask the student to find an ad using the same technique.

ENRICHMENT ASSIGNMENTS:

______ 1. Market a product of your own imagination. Marketing techniques can include: (a.) visual ads for the product; (b.) oral presentation, giving a sales pitch; and (c.) written report to possible investors.

______ 2. Collect and label ads from the local newspaper, according to techniques used.

______ 3. Read the editorial pages of the local newspaper for one week. Then choose any five articles and discuss the types of persuasion being used.

SAT/AP

GRADE: 12
STRAND: Reading, Vocabulary, and Critical Thinking
SKILL: Detecting Propaganda

SAMPLE ASSIGNMENT

INSTRUCTOR: The following activity can be used as an introduction to the traditional propaganda terms. Magazine and TV ads are the best examples for introduction because they are visual. Selecting some current examples to use in the lesson will be beneficial.

ASSIGNMENT: Complete the following worksheet to learn to identify propaganda devices by their terms.

"BETWEEN MY BREAKFAST AND THE WALL STREET JOURNAL,
I GET ALL MY DAILY REQUIREMENTS."

WILLIAM D. SMITHBURG, PRESIDENT, QUAKER OATS COMPANY

PROPAGANDA

PROPAGANDA: the making of deliberately one-sided statements to influence a mass audience.

an attempt to influence the behavior of people in respect to a matter by the use of symbols.

TECHNIQUES: NAME CALLING
applying a label to discredit persons and ideas.

GLITTERING GENERALITY
associating something with a "virtue word."

TRANSFER
carrying the authority, sanction, and prestige of something respected and revered over to something else in order to make the latter acceptable.

TESTIMONIAL
using endorsements by important people.

PLAIN FOLKS
emphasizing that an individual (product) is one of the "common people."

CARD STACKING
selecting facts and falsehoods to line up an argument that is convincing.

BANDWAGON
emphasizing the theme of universal endorsement.

WORDS THAT EDITORIALIZE

Not every newspaper editorializes outside of its editorial columns, but an increasing number do. A carefully focused study of a newspaper can alert you to the very real power of words. You will discover that forceful expression depends on one major factor: a writer's choice of words. There is a difference between the headline "City Officials Accused of Graft" and the headline "City Council Riddled by Graft?" The use of "City Council" suggests widespread rot; the use of "riddled" suggests both abundance and the violence associated with machine guns. Which headline does a newspaper use? If it politically favors the City Council or pursues sensationalism, it will use the second.

A study of word-editorializing can be approached in several ways:

I. Through headlines

A. Compare the following two headlines:

Air Traffic Controllers Continue Slowdown	Air Traffic Controllers Mock Passenger Peril

Both headlines cover the same basic story; the second one is obviously editorializing, but the first is not. In the second headline, which two words do the editorializing?

1. ____________________ 2. ______________________

B. Sports Item: Last Saturday the Allen High School football team defeated the York High School football team with a score of 14-13.

Headline: Allen Trounces York

1. Which school paper, Allen's or York's, would be most likely to use the above headline? ________________________

2. What does the word trounce really mean in this headline?

____

3. What does trounce mean?________________________

C. Consider this headline:

28 G.I.'s Massacred
In Ruthless Ambush

1. What effect does the use of the abbreviation G.I.'s have when used instead of the expression American soldiers?

____

____

2. If killed were substituted for massacred, what change in meaning would result?

____

3. What does the word ruthless mean? ______________________

Why is it used here? ______________________________

____

II. Through stories

A. Below are two versions of the same news story. Read both of them.

1. Eleanor Forrest, sixteen-year-old daughter of John L. Forrest, disappeared from her home three days ago. Miss Forrest left no note, but she did take a suitcase and some clothing. According to her distraught parents, the girl had about fifteen dollars when she left. Last night Mr. Forrest asked the police for assistance in tracing his daughter.

Mr. Forrest is a candidate for County Commissioner. He is scheduled to speak tonight at a Youth in Politics meeting and expects to be there, noting that while there was little he could do at the moment for his daughter, there might be much he could do to inform other young people of their political rights and responsibilities.

2. Last night several detectives talked to John L. Forrest, a candidate for County Commissioner, about the sudden and unexplained disappearance of his sixteen-year-old daughter Ellie. Ellie dropped out of sight three days ago. In her closet are dozens of pretty dresses and a shoe rack holding nine pairs of pumps and loafers. The girl's bank account was not touched; nor was the "piggy bank," actually a weeping clown, in which she has collected pennies and nickels since she was a little girl.

Today the Forrest home is a restless, unhappy place. A friend of the missing girl whispered something about a quarrel between Ellie and her father. Ellie's ten-year-old brother Tim is lonely, and Mrs. Forrest's eyes are red from weeping.

Mr. Forrest is scheduled to speak tonight at a political rally. When asked if he would keep the engagement, Mr. Forrest said emotionlessly: "Of course I'll keep it. There is no reason not to."

B. Which facts are emphasized in each newspaper story?

____

____

____

C. How does the word choice in newspaper #2 differ from the word choice in newspaper #1?

____

____

____

____

D. How does the length of each story affect the impact on the reader?

____

____

____

E. What is the underlying purpose apparent in each version?

____

____

____

____

III. Through writing

Here are some facts concerning an automobile accident. Write the story twice—once in a straight style with no attempt to influence opinion, and once in a sensational style.

Time: January 1, at 2 a.m.
Place: on First Street, at the intersection with Vine Boulevard.
Accident: Automobile #1, a red Buick convertible, and automobile #2, a black jalopy, collided. Automobile #2 was driven by Roy Hawkins, a 38-year-old businessman. Automobile #2 was driven by James McKeller, an 18-year-old high school drop-out. Police asked both men to agree to an alcohol test. They are questioning both. Mr. Hawkins has a broken leg and lacerations on his face. Mr. McKeller was not hurt.

Follow up by noticing, as you read a newspaper story, if it is slanted, how words are used, how ideas are implied rather than stated. Become aware—and you will soon realize that there is as much art in reading a newspaper story as in writing one!

GRADE: 12
STRAND: Study and Location Skills
SKILL: Using Community Resources

The student will use the reference sources available to him/her in the community to pursue a variety of consumer and/or personal concerns.

BASIC COMPETENCY: The twelfth-grade reader/researcher

______ 1. learns about the public library's resources in addition to book lending (i.e., Consumer Reports, tax forms, nationwide telephone directories, etc.).
______ 2. discovers the consumer and survival information available in the telephone book.
______ 3. explores the range of community services available through local high schools, colleges, and universities.
______ 4. understands the kinds of information and consumer services that are provided by local newspaper, radio, and television facilities.
______ 5. knows how to find specific help for particular problems (i.e., family crisis centers, poison control boards, S.P.C.A.'s, utility companies, etc.) and is familiar with a list of the most common special interest community resources.

MASTERY: The more able reader/researcher

______ 6. becomes actively involved in community service, volunteering time and other support to those organizations that interest him/her and/or most need assistance.
______ 7. helps organize community and consumer services when he/she sees a need that is not being met (i.e., food-buying co-ops, consumer protection agencies, child-care centers, etc.).

EVALUATION: The teacher and his/her peers can evaluate a student's skills based on individual projects and reports, both oral and written. Teacher-written tests can also check on basic knowledge about community resources and the processes necessary to use these resources.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Reading problems: Students may need help in such areas as using an index or understanding how a newspaper or telephone book is organized.
______ 2. Notetaking: Students may need a review of notetaking skills needed to record and organize the information they collect.
______ 3. Telephone/interviewing: Students may need to review the oral and question-writing techniques needed to successfully get information over the phone or in an interview.

ENRICHMENT ASSIGNMENTS:

______ 1. Explore the consumer resources available in a nearby community. Give an oral report comparing that community with your own.
______ 2. Interview someone who works for a particular consumer service that interests you. Ask questions that give you a clear understanding of the service and how it functions in the community. Write a report on your findings or present your findings orally.

GRADE: 12
STRAND: Study and Location Skills
SKILL: Using Community Resources

SAMPLE ASSIGNMENT

INSTRUCTOR: This assignment is a culminating activity to take place after students have become familiar with the consumer and other community services available.

TO THE STUDENT: You will be working in small groups. Your task will be to help one of the following "typical citizens" make the best use of the community resources available to him/her/them. Each group should choose only one of the following Fremont residents.

1. Ted and Mary Taylor - a newly married couple in their early twenties. Both are employed in nearby communities and live in a new luxury apartment complex.
2. Peggy Dawson - a young single woman in her mid-twenties. She works on the production line for a small electronic firm in Sunnyvale and shares a small apartment with her co-worker and friend, Joan McDonald.
3. John Hennesy - a single man in his mid-thirties. He owns his architect-designed home and works as an insurance executive for a large company on the peninsula.
4. Mildred Dower - an older widow. She lives alone in her own home and works as a clerk in a local department store although she is being pressured to retire.
5. Mike and Patsy McGovern - a young couple with three children. They live in their heavily mortgaged older home. She works part-time as a substitute teacher and he commutes thirty minutes a day to his job as a computer programmer in a nearby community.
6. Create your own typical citizen. Write a description like one of those above. Don't proceed with the group work, however, until your teacher has approved your descriptions.

Once you have made your choice, then as a group:

1. List as many problems as you can that could confront your typical citizen. Brainstorming works well here.

2. For each problem you've named, list any community agency/resource that might be able to help. If no resource is available state that. For each item, write a short paragraph explaining why and how the resource might be helpful.

3. Choose one or two of the community resources from your list and contact them (call, write, interview personally) explaining your assignment and finding out specifically what services they provide and how they could help your typical citizen.

4. Finally, write a group report that
   a) summarizes your group's activities (brainstorming, lists, etc.) and
   b) details your findings.

5. Present this report orally to the rest of the class and turn in the written materials.

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Business Letter

The student will write a business letter.

BASIC COMPETENCY: The twelfth-grade writer

______ 1. uses correct business letter form.

______ 2. writes from given information a letter in which the content is complete and concise.

______ 3. follows the rules of mechanics: punctuation, usage, spelling, capitalization.

MASTERY: The more able writer

______ 4. writes letters directly to company (stores, catalog, government agencies, etc.) to seek information.

______ 5. writes letters directly to company to order or cancel goods and services.

______ 6. writes a job application letter clearly stating position desired, qualifications for job, references, and education.

______ 7. writes a letter of complaint, clearly stating problem and requesting remedy.

EVALUATION: The teacher or student peers can evaluate the letter based on acceptable form, content, mechanics, etc.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Poor mastery of acceptable form: (a.) Use district competency booklets, Letter Perfect and The Business Letter, to provide practice in correct form; (b.) clip ads from the local paper and have students respond by providing form for letter (inside address, salutation, date, closing, signature). See also 7-8/WRITING A BUSINESS LETTER.

______ 2. Content incomplete or unfocused: Use district booklets to provide practice in (a.) finding incorrect or incomplete information in a previously written letter; (b.) writing letters in an organized format for which complete information is given.

______ 3. Rules of mechanics (punctuation, spelling, etc.) not observed: (a.) Model corrections for class; (b.) provide individuals with materials to remediate specific deficiencies (dittoes, workbook assignment, etc.).

ENRICHMENT ASSIGNMENTS:

______ 1. Clip either a "job available" or a "for sale" ad from the classified section of your local paper and respond to it using good business letter form.

______ 2. Write a letter of complaint about the billing error on a charge account or phone bill. Interview your parents to discover some typical problems with charge accounts.

______ 3. Write a letter of request for your birth certificate based on information that you get from your parents.

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Business Letter

SAMPLE ASSIGNMENT

INSTRUCTOR: The aims of the following assignments are to review the parts of the business letter form, teach the importance of correctness, and to give practice with several common letters. Other suggestions can be found in NCTE's *All About Letters*.

ASSIGNMENT #1: In the sample letter shown here, you can see the parts of a business letter and where they go. Read the explanations to be sure you understand the terms.

Address of sender →	28 Apple Road Des Moines, Iowa 51012
Date line →	March 9, 1983
Inside address →	Elegant Travel Agency 1030 Montgomery Street San Francisco, CA 94120
Salutation →	Gentlemen:
Body of the letter →	Please send me your travel brochure for Mediterranean cruises. Also, please include current prices and departure dates for the summer. Thank you.
Closing →	Sincerely,
Signature →	Mrs. George Dowling (Mrs.) George Dowling

1. Address of sender. This is your address. Be sure to include your own ZIP Code.
2. Date line. This is the date you are sending the letter. This date is very important in a business letter.
3. Inside address. This is the address of the place you are writing to. It is exactly the same as the address you put on the envelope.
   If you are writing just to the company, you need only its name and address—as in the sample letter. If you are writing to a certain person, put his/her title and full name on the first line of the inside address. You may add his/her job title, if you know it. For example:

Edgar Butler, Cruise Director
Elegant Travel Agency
1030 Montgomery Street
San Francisco, CA 94120

Sometimes when you don't know the person's name, you may want to address your letter to a job title or a department. This helps to get your letter into the right hands. For example:

Business Manager True Value Furniture Company	Accounting Department Collins Department Store

4. Salutation. If you don't know the person's name, use one of the standard salutations. Dear Sir: Dear Sirs: Gentlemen: Dear Madam: Ladies: If you do know the name, use the person's title and last name:

   Dear Ms. Johnson:
   Dear Miss Johnson:
   Dear Mrs. Johnson:
   Dear Mr. Johnson:
   Dear Dr. Johnson:

   If you know which title a woman prefers, use that. If you don't know, you may use Ms. Notice that the salutation ends with a colon (:).

5. Body of the letter. Tell why you are writing in the first sentence of your letter. Business people are busy. So come right to the point. You can follow one of two styles in the body of the letter. You can just double-space between paragraphs. Or, you can indent the first line of each new paragraph.

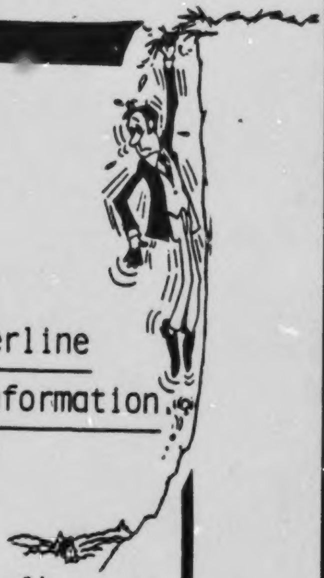
6. Closing. Choose one of these closings to use all the time in your business letters. Start it with a capital letter. End with a comma (,).

   Sincerely, Yours truly,
   Sincerely yours, Yours very truly,
   } Notice the correct spelling of sincerely and truly.

7. Signature. Sign your first and last names. If you're typing, type your name under your signature. A man does not put Mr. in front of his name. A woman may put the title she prefers in parentheses by her signature or under her signature. If she doesn't put down any other title, it's usually a sign that she prefers Ms. Here are some examples:

Sincerely,	Yours truly,
Mary Jones	(Mrs. Henry Martin)

ASSIGNMENT #2: Practice spotting errors in information in letters, using exercises like the ones attached from Letter Perfect.



FIND THE ERRORS

Read the facts and the letter below. In the letter, underline the sentence that shows the writer has given INCORRECT information.

George Jones has ordered material advertised by a print media service. The company guaranteed a full credit to anyone who was dissatisfied with the material and returned it within 10 days. If the material was not returned within this time, the buyer agreed to complete the order, which called for a delivery every month for 12 months. Mr. Jones received the merchandise and was satisfied. That was in January. In March, however, he did not like the material he received. He returned the goods with the following letter:

5895 Palmdale Avenue
Modesto, California 95351
March 15, 1979

We Print Service, Inc.
3579 North Rockwood Road
Peoria, Illinois 61614

Dear Sir:

In January I placed an order to receive your clippings material for twelve months, at $34.95 per month.

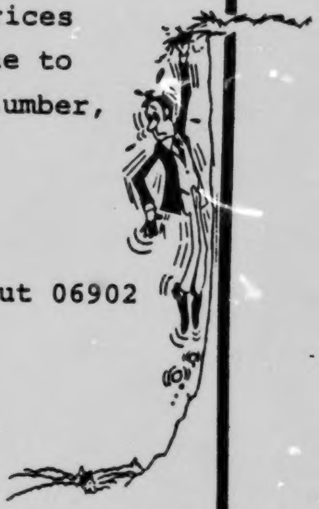
As I am not satisfied with this month's materials, I am returning them and I am cancelling all future orders.

Yours truly,

George Jones

Now, read the facts and the letter below. In the letter, underline the sentence that shows the writer has given INCORRECT information.

Mr. Dutch needs some new plumbing fixtures in his kitchen. He has been informed of a plumber who has reasonable prices and who guarantees her work. She is available from nine to five every weekday. Mr. Dutch wrote a letter to the plumber, inquiring about her services.



33 Leaky Lane
Waterbury, Connecticut 06902
May 28, 1979

Ms. Iza Drain
481 Faucet Avenue
Waterbury, Connecticut 06902

Dear Ms. Drain:

I have been informed of your excellent plumbing services and reasonable rates. Former customers of yours have spoken very highly of your work.

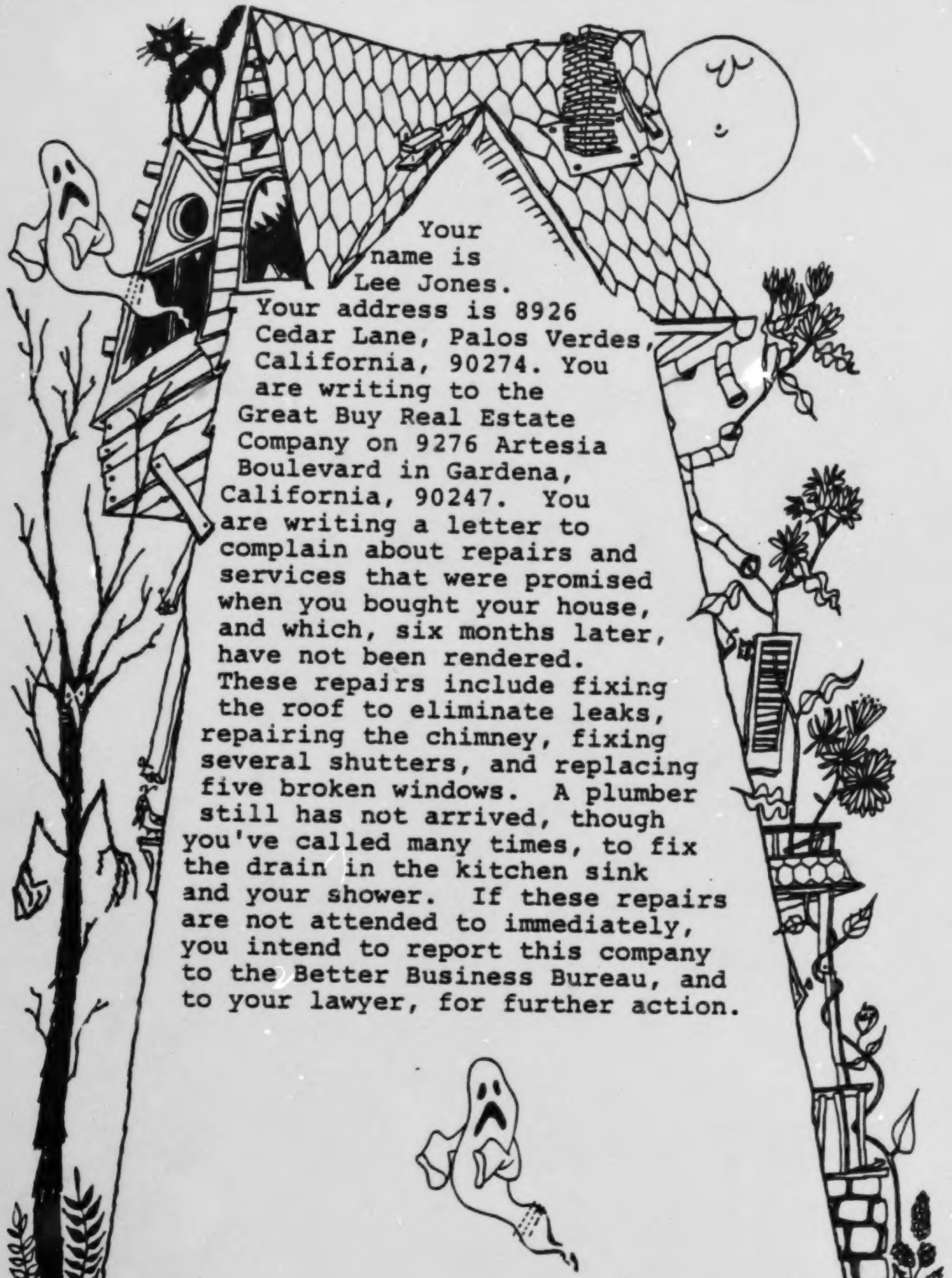
I am in need of new fixtures and several repairs in my kitchen. Could you come to my home and give me an estimate on the work that needs to be done? I am home in the evenings from 6 p.m. on.

Sincerely,

Joe Dutch

ANSWERS: You should have underlined the last sentence in each letter. Mr. Jones cannot cancel future orders because he agreed to receive materials for 12 months. Mr. Dutch made a mistake when he requested that Ms. Drain come to his home after 6 p.m. Ms. Drain is available from nine to five.

ASSIGNMENT #3: Write a letter of complaint using the information given below and proofread for correct form and mechanics.



Your name is Lee Jones. Your address is 8926 Cedar Lane, Palos Verdes, California, 90274. You are writing to the Great Buy Real Estate Company on 9276 Artesia Boulevard in Gardena, California, 90247. You are writing a letter to complain about repairs and services that were promised when you bought your house, and which, six months later, have not been rendered. These repairs include fixing the roof to eliminate leaks, repairing the chimney, fixing several shutters, and replacing five broken windows. A plumber still has not arrived, though you've called many times, to fix the drain in the kitchen sink and your shower. If these repairs are not attended to immediately, you intend to report this company to the Better Business Bureau, and to your lawyer, for further action.

ASSIGNMENT #4: Write a letter requesting (a.) merchandise from a catalog and (b.) your own birth certificate. You may use the following samples as models.

Often, you can use a catalog order form to order something by mail. The order form will help you to be sure you have included all the necessary information. Sometimes, though, you will need to order a product by letter. Give as many of these facts as are needed:

- name of product
- model number or catalog number
- size, color, style
- how many you want
- price of product
- amount included for shipping and tax, if needed
- how you are paying (check or money order enclosed; to be sent C.O.D.)
- how the order is to be sent (parcel post, truck delivery, etc.)
- address where order is to be sent
- date of order

Keep a copy of your letter. This record will help if there is a mistake or delay in filling your order.

44 Elm Drive
Newark, NJ 07310

February 16, 1983

Publisher's Book Store
600 Broadway
New York, NY 10003

Dear Sirs:

Please send me one copy of your Home Appliance Repair catalog number 80006, 1980 Edition.

Enclosed is a check for $13.50 to cover the cost of the book and fourth class postage.

Yours truly,

James Raterson

James Raterson

Many times, you may need copies of birth, death, marriage, or divorce records. For example, when you enter a child in school, you need a copy of his/her birth certificate. You should know the state, county, and city where the event happened. Usually, you get birth and death records from the local health department. (Find out if it's a county or city office.) You get marriage and divorce records from the county clerk. Usually, there is a charge of a few dollars for a copy of your records. The office may want to get your money before it will send the papers.

Here is a sample letter. A mother is writing for a copy of her son's birth certificate. Notice the information that she gives.

125 Center Street
Fremont, CA 94536

April 3, 1983

Vital Registration
Alameda County
499 15th Street
Oakland, CA 94619

Dear Sirs:

I need a copy of my son's birth certificate to register him in public school. Please send it to the above address.

Name: Kevin Stuart Long
Birthdate: March 6, 1978
Place of birth: Hayward, Ca.
Father's name: Stuart Michael Long
Mother's maiden name: Linda Marie Johnson

Enclosed is a money order for $4.00, made out to Alameda County, to cover the cost of duplicating and mailing.

Sincerely,

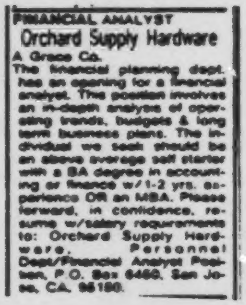
Mrs. Stuart Long
(Mrs. Stuart Long)

ASSIGNMENT #5: Find an ad for a job that interests you in a Bay Area newspaper. Write a letter of application for this job based on the pointers below and the model that follows.

Skill in writing job application letters is handy to have when you're looking for work. Often you can phone an employer for an interview or go directly to the company. Sometimes, though, a want ad will ask for a written reply. And you may want to write if you're applying out of town. Here are some pointers for job application letters:

1. Use good business letter form.
2. Tell what job you are applying for in the first sentence.
3. Tell why you are qualified for the job. Mention related work experience, if you have any. If not, tell about your skills or training. If you don't have much training, you can mention skills you have gained from hobbies or volunteer work.
4. You may want to include one or two references. These are people who know you well, but are not relatives. They can tell an employer that you are a reliable, hard-working person. Give their names, addresses, and phone numbers.

6. If you're answering a want ad, be quick. Send your letter the same day you read the ad. Here is an example of a letter answering a want ad.



FINANCIAL ANALYST

Orchard Supply Hardware

A Grace Co.

The financial planning dept. has an opening for a financial analyst. This position involves an in-depth analysis of operating trends, budgets & long term business plans. The individual we seek should be an above average self starter with a BA degree in accounting or finance w/1-2 yrs. experience OR an MBA. Please forward, in confidence, resume w/salary requirements to: Orchard Supply Hardware, Personnel Dept/Financial Analyst Position, P.O. Box 6450, San Jose, CA 95150.

900 Bryant Street
Fremont, CA 94538

March 10, 1983

Orchard Supply Hardware
Personnel Department
P. O. Box 6450
San Jose, CA 95150

Re: Financial Analyst Position

Dear Director:

I am interested in the financial analyst position advertised in the February 22 San Jose Mercury by your company. Currently, I am employed by a local hardware company where I set up a five-year operating plan and budget. We are in the third year of that plan and have shown a steady gain through this recessionary period.

As the attached resume will indicate, my BA from San Jose State and my three-year working record has allowed me the experience you need. I can accept a salary of $28,000 with health, retirement, and vacation benefits.

Sincerely,
Jane K. Mitchell
Jane K. Mitchell

ASSIGNMENT #6: Obtain a blank envelope and address the envelope for your job application letter.

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Resume

The student will write a resume to understand its purpose and characteristics.

BASIC COMPETENCY: The twelfth-grade writer

______ 1. recognizes when a resume will enhance the chances of getting a job.
______ 2. differentiates between chronological order of experiences and functional ordering of experiences on resumes and understands the advantages of each.
______ 3. learns what points of information to include in a resume: job objective; educational and training background; work experience; basic personal facts.
______ 4. condenses information to one or two pages.
______ 5. uses a factual, concise prose style.
______ 6. evaluates the visual impact of his/her resume.

MASTERY: The more able writer

______ 7. recognizes the control the resume allows an applicant over the images he/she wishes to establish.
______ 8. understand the difference between effectively balancing one's advantages against his/her disadvantages and distorting the truth.
______ 9. recognizes which elements of the resume should be summarized in the cover letter.
______10. learns the type of direct-mail promotion, commonly referred to as a broadcasting letter.

EVALUATION: Student and teacher evaluation of resumes; graded exercises and tests based on sample resumes; evaluated mock interviews based on the resumes.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Compiling personal data: The likelihood is that students will provide too much personal information. Develop criteria in class for determining what is essential; review affirmative action guidelines for admissable personal data.
______ 2. Vocabulary: Review the meanings of words that are commonly used on resumes and job applications.

ENRICHMENT ASSIGNMENTS:

______ 1. Interview a person who is in a job or career that interests you about what he or she might include in a resume, or if the person has a prepared resume and is willing to share it, analyze its strengths and write an explanation about why it is effective or how it might be changed.
______ 2. Exchange resumes with a peer and write a series of possible interview questions based on the resume.

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Resume

SAMPLE ASSIGNMENT

INSTRUCTOR: You will find in the career center of the high school and in the public library books on resume writing. These books will provide models of different styles of presentation. The difficulty with teaching resume writing is that the students do not have personal work experiences adequate to writing about themselves. However, several options provide a good mock resume writing situation:

1. Let students know that not all jobs require resumes, but that the practice of writing a resume and learning where to get help later on will help them if they should need to write one. If they never need to write a resume to get a job, they will have learned a method of analysis that will help them in job seeking and interviewing.

2. Model resume developing on the board or overhead by choosing a career that students will find interesting enough to follow. Or use yourself or another teacher.

3. Ask students to imagine themselves ten years down the road looking for a job in their chosen field. What education, training, experiences, etc. will they be able to include? Ask for resumes based on imagined data. (Imagining jobs and careers also increases awareness and the need for planning.)

4. Devise a set of problems or case histories and ask students to plan a resume based on one of these: a divorced wife returning to the job market after twenty years; a person whose job and training has become obsolete such as an automotive assembler replaced by a robot; a recent graduate with little or no working experience; a person who would like to come out of retirement for a part-time job.

5. Ask students to draw their resumes before they write them. This activity is based on a suggestion in Richard Bolles' What Color is Your Parachute? On page 213, he suggests that job hunters draw a picture of the job they are looking for and demonstrates with a six-part flower. Essentially, this is a mapping task and is related to mondalla activities that you may have used. Butcher paper and colored pens are a nice extra.

6. Use the samples in the resume writing books to discuss the merits of different styles, the importance of how the resume looks on the page, and the advantages to using one page if possible. See models of chronological and functional resumes in Your Job Campaign (Catalyst, 1974). See also J. I. Beigeleisen Job Resumes and the Bolles book as listed above.

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Personal Essay

The student will write an essay that shows personal traits, interests, and/or opinions.

BASIC COMPETENCY: The twelfth-grade writer

______ 1. understands that college applications, scholarship applications, and/or job applications often ask for personal essays.

______ 2. sees that these essays usually have two purposes: (1.) to find out more about the person than the application form tells; (2.) to find out how well the person expresses himself/herself.

______ 3. practices approaches to the four most likely types of essays: (1.) general; (2.) an interest, position, hobby; (3.) reason for wanting the job, the scholarship, or for choosing the college; and (4.) imaginative or problem solving.

______ 4. considers his/her audience and purpose.

______ 5. speaks in an honest voice.

______ 6. remembers to use what he/she knows about showing and telling, engaging openings, sharp and tight prose.

______ 7. writes several drafts, getting a response from an interested listener.

MASTERY: The more able writer

______ 8. types a clean, accurate final copy.

______ 9. keeps a copy for reference and possible re-use.

______ 10. develops an interesting theme or idea about himself/herself.

EVALUATION: Create several panels of three to read essays of each type. The panel can respond from a checklist and comment on what was appealing and what needs work.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Motivation: College-bound students may perceive a need for practicing personal essays while other students may not. Combine with resume writing and bring in actual job applications that ask for a personal essay.

______ 2. Getting started: Brainstorming, questioning, guided fantasies, talking out are all possible prewriting activities.

ENRICHMENT ASSIGNMENTS:

______ 1. Make up a class profile by surveying for general information and then selecting interesting passage from each personal essay. A bulletin board with pictures and quotes, a newspaper, or a booklet would all be good outcomes.

______ 2. Write a satire of this type of essay where the writer unintentionally reveals the wrong facts about himself/herself.

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Personal Essay

SAMPLE ASSIGNMENT

INSTRUCTOR: This essay should be a culmination of many writing experiences the student has already had, but the subject—oneself—is tough. A good strategy for self-conscious writers is to give a series of personal topics several days in a row as free writing assignments and then ask students to take them from their folders as prewriting for the personal essay.

Some personal topics to get started:

—Tell an incoming ninth grader about the activities in which you have participated during high school, explaining which were most valuable to you.

—Tell about some good advice you were given that you would pass along willingly. Explain why it was helpful, where it came from, etc.

—Explain about something(s) you would do differently in your first three years of high school if you could begin again and show why.

—Tell about a person(s) who has influenced your thinking other than your parents.

—Tell about a book or a new idea learned during your high school years that stimulated you, explaining why and how.

—What are some of the important issues that confront the society and world that you are entering as an adult?

—Tell about two or three positive traits that describe you. Think of what others say about you; consider the evidence or manifestation of these traits.

—If you have chosen a career or more education for after graduation, explain the basis of your choice, what you expect to happen, what it is that makes this a good choice for you. If you are still considering your choices, explain the alternatives you have in mind.

INSTRUCTOR: If you have classes that are grouped by career or college plans, you can make your questions more specific to the purpose.

Follow-up: Mimi Schwartz's "How to Write College Application Essays," available from your department chairperson, contains a brief, helpful explanation of this type of writing and is addressed to students.

Collections of actual job application essays would be useful but some typical essay questions on job applications include:

1. Why have you chosen (name of company) as a place you would like to work?
2. Explain the advantages to (name of company) in hiring you to fill the position of ____________________.
3. Explain how you would solve the following problem or deal with the following situation. (What follows will be a typical problem or situation that arises in the day-to-day routine of the job.)

4. What are some of the problems, changes, etc. that you see coming up in the field of (the service, product, profession, etc.) in the next decade? What would be your response or recommendations about dealing with these changes?

5. Explain about something you do in your leisure time that is important to you.

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Technical Report

Students will practice several commonly used methods of presenting specialized information, usually of a scientific, business, or professional nature.

BASIC COMPETENCY: The twelfth-grade writer

______ 1. recognizes and understands the most important traits of technical writing: completeness, readability, objectivity, order.
______ 2. recognizes effective techniques for preparing memos, business letters, graphs, and technical reports.
______ 3. learns the eleven parts of a formal technical report and when they are used: title page, preface, table of contents, list of illustrations, introductory summary or descriptive abstracts, introduction, body, conclusion section, recommendations section, bibliography, appendix.

MASTERY: The more able writer

______ 4. recognizes when charts, graphs, and tables are needed for clarity and integrates them well with the text.

______ 5. identifies levels of technical language.

______ 6. differentiates between essay and report writing.

______ 7. understands that audience and purpose are still major considerations.
______ 8. recognizes that jargon and excessive passive voice sentence constructions are weaknesses in any type of writing.

EVALUATION: Written exercises, assigned technical reports for letter grade, sharing written memos with peers, sample business letters, illustrated graphs, oral discussions and critiques, as well as multiple choice quizzes.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Writing clearly, precisely, and objectively.

______ 2. Fitting the level of the language style and content to the needs and special interest of the reading audience.

ENRICHMENT ASSIGNMENTS:

______ 1. Collect samples of technical reports from several businesses or agencies who are willing to share and evaluate them for effectiveness.
______ 2. Predict the kind of technical writing that might be done in your choice of job or career and interview a person in the field to see how accurate you are.

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Technical Report

SAMPLE ASSIGNMENT

INSTRUCTOR: Technical writing is perhaps best taught in the subject areas of science, social science, and in vocational training classes, so the objective for the English teacher of twelfth graders is to summarize the characteristics of this kind of writing; help students differentiate between essay writing and report writing; and help students develop criteria and standards for good technical reports. In other words, we should help them apply what they have learned about good writing to technical writing.

ASSIGNMENT: People in technical, scientific, business, and professional fields share their experience, concerns, research, and expertise in journals. Also, such people frequently write reports for circulation and publication only within the company or business itself.

Now that we are becoming a more technical society, there is much concern that students learn to write good technical prose. Your assignment is to look at (scan, skim, read) several technical articles and compose a list of characteristics with a group of your peers. Evaluate how nearly each article informs its intended audience.

Use the following checklist, but do not limit yourself to these items.

1. What is the purpose of the piece of writing?
   ______ to describe a process; explain how to do something
   ______ to summarize and report on an existing conditon
   ______ to reveal a problem and suggest a solution
   ______ to report on or conclude from research findings
   ______ to direct or order a change of procedure
   ______ to describe a piece of equipment or a work site
   ______ to report on a meeting

2. What features do you note about vocabulary?
   ______ special words
   ______ unusual or different or specialized meanings of ordinary words
   ______ acronyms
   ______ jargon

3. What features do you note about organization?
   ______ subtitles
   ______ thesis or statement of purpose
   ______ conclusion
   ______ coherence (Do the parts fit together?)
   ______ types of supporting evidence (facts, figures, examples, references, description)
   ______ history or background material

4. What do pictures, charts, graphs contribute?

5. Who is the speaker?
   ______ written by a group
   ______ voice of speaker
   ______ tone (impatience; a peptalk; objective; humor)
   ______ use of personal pronouns
   ______ passive voice or active voice

6. Analyze several passages closely.
   - ______ length of paragraphs
   - ______ variety of sentences
   - ______ types of verbs (count loner "to be" forms)
   - ______ topic sentences
   - ______ transitional words
   - ______ accuracy of prose

7. Conclude:

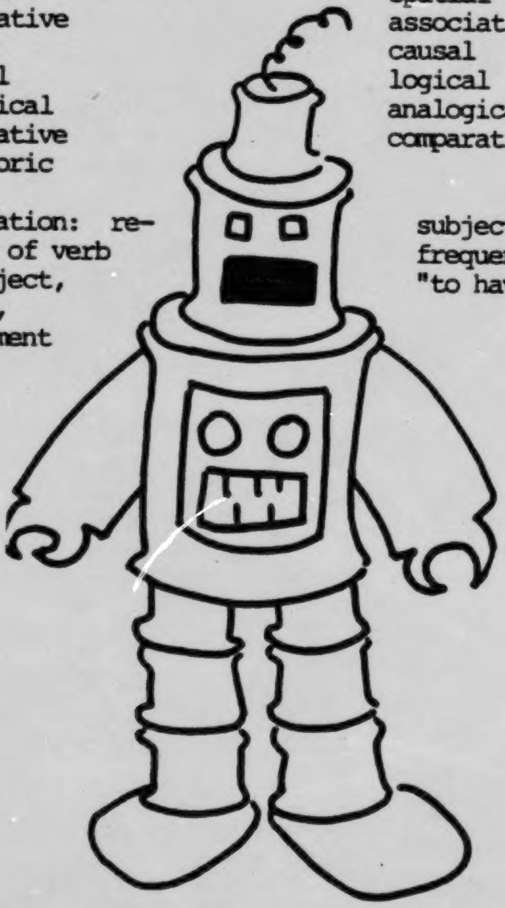
If these pieces of prose are typical, what general statements can you make about technical writing?

INSTRUCTOR: The IMC has back issues of all kinds of journals that can be checked out. If you want to "load the dice" so to speak, the worst writing can be found in the computer journals and manuals that are prolific right now. Better than average to excellent technical prose can be found in Consumer Reports, Scientific American, popular "how to" or "do it yourself" periodicals and books. Check out repair manuals from the library as well.

After students have written down their own findings, the following list compiled by Lois Pryor of University of California, Berkeley for the Writing Project will be of interest for comparison and discussion.

	The Essay	Technical Writing
PURPOSE	exposition of ideas	transmission of information
MODES	description narration explanation argument	description narration explanation demonstration/proof
FOCUS	thesis (sometimes implied) argument points evidence/examples	procedure/method process results/data observations/calculations
AUDIENCE	variable: specific reader/ teacher/friends/classmates/ group/general educated public	reader who is knowledgeable about subject non-technical reader
EMPHASIS	subjective writer's ideas about subject (implied thesis in "pure" narration or description)	objective subject matter facts/data/steps

	The Essay	Technical Writing
VOICE	often first person; at least representative of mind behind essay active voice verbs	third person (sometimes second person in instructions) passive voice verbs
SCOPE	broad: personal to cosmic, sometimes in a single paragraph	limited to subject at hand; often very narrow
LANGUAGE	standard English diction: middle; sometimes informal or formal for effect	standard English diction: special vocabulary; "jargon"
FOCUS	topic sentence (sometimes implied)	topic—"key phrase"
LENGTH	variable: one sentence too many	relatively short: generally three to five sentences
KINDS OF TRANSITIONS	chronological spatial associative causal logical analogical comparative metaphoric	chronological spatial associative causal logical analogical comparative
SENTENCE FOCUS	predication: relation of verb to subject, object, complement	subject of sentence; verb frequently form of "to be" or "to have"



Lois Pryor/UC Berkeley
March 1981

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Critical Analysis

The student will read and analyze several critical works about one piece of literature that he/she has read.

BASIC COMPETENCY: The twelfth-grade college-bound writer

______ 1. reads and understands several critical works about a particular piece of literature he/she has read.
______ 2. analyzes each critic's commentary on setting, characters, language choices, point of view, themes, symbols, tone, style, and structure.
______ 3. compares, contrasts, and evaluates the critics' opinions in each area listed above.
______ 4. writes an organized report comparing, contrasting, and evaluating the critics' views in one, several, or all of the areas listed.

MASTERY: The more able writer

______ 5. makes judgments about the validity of the critics' opinions, documenting these judgments with evidence from the text of the literature being critiqued.
______ 6. writes his/her own critique on the piece of literature, including a comparison and contrast of his/her views with other critical commentary on the subject.
______ 7. writes his/her own critique on a particular aspect (setting, point of view, etc.) of the literature, including a discussion of the other critical commentary on the subject.

EVALUATION: The teacher and/or other students can evaluate this skill by analyzing the student's writing. Tests could also be devised.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Paraphrase, summary, evaluation explication: Students may need to review and practice these writing forms since they will need to use them within their critical analyses.
______ 2. Setting, character development, point of view, theme, symbol, tone, style, structure: The teacher should make sure that the student thoroughly understands each of these literary terms.

ENRICHMENT ASSIGNMENTS:

______ 1. Read several movie reviews about the same film and write a paper comparing and contrasting these views.
______ 2. Stage a classroom panel discussion in which individual students assume the roles of various critics you have read. Each "critic" presents his/her views and then a moderator conducts a discussion, asking questions that explore the critics' differences of opinion. Finally, the audience asks the panelists any questions they have.

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Writing a Critical Analysis

SAMPLE ASSIGNMENT

INSTRUCTOR: This is an introductory activity. Find three different critical works on a piece of literature the class is studying. Select three students who will, each for extra credit perhaps, closely study one of these critical works. With your help if necessary, each student will prepare an oral presentation about the views of the critic he/she has studied. One effective method is to have the student "become" the critic in a Mark Twain Tonight approach. Costumes and props are also helpful.

NOTICE

PERSONS attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot.

BY ORDER OF THE AUTHOR,
Per G.G., Chief of Ordnance.

TO THE STUDENT:

A. You will hear three different critics discussing the novel you've read. Take careful notes on each critic's views. Be sure to include (1.) his/her major thesis; (2.) any related thesis; (3.) the particular evidence from the novel he/she uses to support the thesis; and (4.) his/her opinions about the author's setting, characters, language choices, point of view, themes, symbols, tone, style, and structure.

B. Write a preliminary journal sorting out your reactions to each critic. Explore such questions as: Had any of their ideas occurred to you before? Which ones? What were your thoughts? What new ideas did they present to you? Which critic impressed you most? least? Which of your reactions were emotional? rational? Why? Which of the critics' views were logical? Which seemed unsupported by the text? How would you compare the critics' opinions of the author's setting, characters, language choices, point of view, themes symbols, tone, style, and structure? Do you think you were influenced by the quality of the presentation? Why or why not? Can you separate the quality of the presentation from the quality of the ideas in the presentation? Explain.

C. Finally, using some of the ideas in your journal, write an organized report comparing, contrasting, and evaluating the critics' views in one or two of the following areas: setting, characters, language choices, point of view, themes, symbols, tone, style or structure. Be sure to use specific examples from the critics as well as the text itself to illustrate your views.

INSTRUCTOR - Note: Part C could be done in small groups and then presented to or published for the class. The original three reader/speakers can respond to the reports.

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Preparing a Senior Research Project

The student will prepare an essay, report, or film of interest, selecting, using, and synthesizing techniques that he/she has learned about research and composition.

BASIC COMPETENCY: The senior writer

______ 1. chooses a topic he/she would like to know more about and is willing to spend time on.
______ 2. chooses the best sources of information available to him/her (including but not limited to first-hand observation; people with knowledge; books, periodicals, agencies, organizations, clubs; experiments, projects, etc.).
______ 3. devises a plan and timeline in accordance with conditions and due dates established by the teacher that allows him/her to complete an essay successfully.
______ 4. chooses the best mode or form in which to present his/her essay or report (saturation, traditional research paper, technical report, film, journal or log of an activity or project).
______ 5. documents with footnotes, bibliography, and acknowledgments any sources quoted, paraphrased, or relied on.

MASTERY: The college-bound senior

______ 6. completes a traditional library-researched paper.

______ 7. combines the critical analysis with the senior paper, if the teacher chooses.

EVALUATION: The teacher and the student's peers can evaluate the paper, following the checklist used in preparing the paper.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Familiarization with the resources available in the library and community. See 7-8,9,10/USING THE LIBRARY; 12/USING COMMUNITY RESOURCES.
______ 2. Summary-note techniques: Demonstrate with a passage on the overhead.

ENRICHMENT ASSIGNMENTS:

______ 1. Use the facilities at the local college libraries for your paper.

______ 2. Use a specialized library or collection, such as the Law Library in Hayward or an art slide collection in the Berkeley Museum.
______ 3. Aim your research toward investigating a current problem—technical, environmental, political, or career. Current journals are the best sources, but investigate the background and history of the problem as well.

GRADE: 12
STRAND: Composition, Grammar, and Usage
SKILL: Preparing a Senior Research Project

SAMPLE ASSIGNMENT

INSTRUCTOR: The scope of the Senior Project is broad enough for teachers of all senior students to devise assignments that their particular students can complete successfully. If your students are college-bound, you will perhaps require a traditional research report or a thoroughly researched critique. All students should get involved in projects that they choose and meet standards that the teacher establishes as reasonable for their abilities.

Some suggestions:

1. For non-college bound students, devise topics, etc. that will allow them to find out more about a work skill or a leisure activity.

2. Work with the government/sociology teacher to combine some senior projects: planning a wedding; developing a budget; investing in stocks; running for office, etc.

3. Work with R.O.P. teachers to develop journals and logs related to making a cabinet, welding, etc.

4. Students could write technical reports or manuals based on R.O.P. business and computer classes.

5. Other media projects could be included at teacher discretion such as film, computer programs, and photography if plans, logs, or articles are written to accompany them.

6. The English department could get together and brainstorm topics and requirements to use in senior classes.

Standards and Criteria:

1. This project should be assigned about 12-16 weeks in advance. After giving several days of class time to getting started, set aside a class day at least every two weeks to check progress and work in class with peers. With less motivated students or in classes where skills are weak, weekly workdays might be needed.

2. Tell students to check with you the moment they hit a snag so that time is not lost.

3. This assignment should be culminating, so that students are using and reviewing skills to which they already have been introduced. It is fair to expect some independent work of seniors.

4. Discover a way in your school to display and/or publish Senior Projects: open house, a Senior Day in the gym, a booklet, or a special edition of the newspaper. If you can publish a few only, set up a committee of seniors to select the ones to be published.

5. The following units contain useful criteria, suggestions, and assignments:

7-8, 9, 10/ USING THE LIBRARY
7-8/WRITING SUMMARIES AND REPORTS
9/WRITING FROM OBSERVATION
9/PARAPHRASING SECONDARY INFORMATION
10/WRITING FROM INTERVIEW INFORMATION
10/WRITING A SATURATION REPORT
10/WRITING AN ARGUMENTATIVE ESSAY
11/WRITING FROM PRIMARY RESEARCH
11/WRITING AN EVALUATION ESSAY
12/WRITING A CRITICAL ANALYSIS
12/WRITING A TECHNICAL REPORT

6. What follows is a sample handbook on the research paper from Basic English Revisited (recommended by Bob Stone, Mission) and an assignment (devised by Laury Fischer) called Proteus.

RESEARCH
PAPER
ASSIGNMENT

GRADE: 12
STRAND: Listening, Speaking, and Performing
SKILL: Understanding Formal Group Dynamics

The student will develop confidence with rules and procedures followed by formal groups.

BASIC COMPETENCY: The twelfth-grade student

______ 1. knows that formal groups of which he/she is likely to become a member of or may wish to address on an issue follow rules for orderly meetings called parliamentary procedure. (Such groups include unions, PTA, school boards, city councils, etc.)
______ 2. understands that should he/she need to become well-versed in the technicalities of this procedure (to run meetings, for example), he/she can find Robert's Rules of Order in any library or bookstore.
______ 3. knows the order of business: (a.) call to order; (b.) roll call; (c.) the minutes; (d.) treasurer's report (optional); (e.) sub-committee reports; (f.) unfinished business; (g.) new business; (h.) announcements or open communications; (i.) adjournment; (j.) program (optional).
______ 4. distinguishes among the four most useful motions: (a.) motion to amend; (b.) point of order; (c.) motion to refer to committee; (d.) motion to postpone to a certain date.
______ 5. knows that formal groups have constitutions and bylaws that contain amendment procedures and the duties of officers, committees, and members.
______ 6. understands that a consensus method may be used in smaller groups where information-gathering or problem-solving is the purpose.

MASTERY: The more experienced student

______ 7. visits a public meeting to see how the process works.

______ 8. runs a meeting smoothly.

EVALUATION: Teacher observation of students role playing meetings or conducting actual school or club business is most desirable. Quizzes and exercises on terminology are also possible.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Lack of motivation: Before starting unit, get students to brainstorm a list of problems, issues, activities that might come up in their futures where they would need to form a group or speak to an existing group. (Start with school closures, traffic lights, etc.)
______ 2. Shyness: Write out a script of a meeting with roles and read it several times until everyone has had an opportunity to speak.

ENRICHMENT ASSIGNMENTS:

______ 1. Analyze the process you witness in a council meeting or trial.

______ 2. Research the history of parliamentary procedure.

GRADE: 12
STRAND: Speaking, Listening, and Performing
SKILL: Understanding Formal Group Dynamics

SAMPLE ASSIGNMENT

INSTRUCTOR: Find out what the government classes have done with this topic. Perhaps you will need only to build on their information.

A suggested process:

1. Brainstorm a bit with the class to get out some ideas about the significance of this knowledge to their lives and to find out what they already know.

2. Go through terminology and process with students. There are chapters on parliamentary procedure in speech and grammar texts widely used in the school district. Explanations are written for students. (See, for example, Guide to Modern English, Chapter 11, Scott, Foresman and Co.)

3. Practice through role playing is a more useful than memorizing terminology. Put together an agenda or collect actual agendas. Some students can be officers while others are members of the group or a public audience.

4. Give students a chance to discuss the issues and to plan the roles they will take on in the meeting. Combine this activity with readings you are already working on in class.

5. Some "new business" agenda items could include: school closure; building of a nearby nuclear plant; putting in a light at a local school crossing; changing the zoning laws; putting video game parlors in schools; changing the graduation requirements for high schoolers; barracading the cruising strip; changes in working conditions or wages; spending money for a new building, etc. Also consider taking issues from literature you are reading (starving children in Ireland from Swift's "Modest Proposal" might bring up an agenda on the "Irish Question").

6. Role play destructive group behavior and discuss afterward. The following destructive behavior is typical of smaller groups but can apply to large ones as well. Divide class into groups of six, and have each group role play a meeting where a problem or project is introduced, such as how to spend one million dollars for a new gymnasium. Get group members to try each role by rotating.

Roles: Chairperson: Introduces topic and runs meeting
Philosopher: Harps on the overall concept or spirit of the thing.
Derailer: Wants to talk about his/her past experiences or generally gets group off topic.
Martyr/Victim: Whines about how much committee work or outside jobs are being expected of him/her.
Bully: Picks on weakest person or a weakness he/she knows about in a group member.
Red Cross Person: Tries to say nice things and comes to the aid of the chairperson or any wounded group members.

Afterward, the class can brainstorm some strategies for the chairperson to use to get the meeting moving constructively.

GRADE: 12
STRAND: Speaking, Listening, and Performing
SKILL: Getting Information from an Agency

The student will solicit information from a local agency/business over the phone and/or in person and present the material in an oral or written report. (See also 12/USING COMMUNITY RESOURCES.)

BASIC COMPETENCY: The twelfth-grade oral researcher

______ 1. plans questions to ask based on a given problem to solve, including the name of the person with whom he/she deals.
______ 2. finds out about office hours before going in.
______ 3. seeks information in person courteously and persistently.
______ 4. writes or explains orally to his/her class the process used and the information gained (or not gained).

MASTERY: The more able oral researcher

______ 5. follows a complex problem through a series of agency/business contacts.
______ 6. determines when a phone call is more productive than a personal interview.
______ 7. composes a follow-up letter to the agency or business, verifying or summarizing what has been discovered.

EVALUATION: Teacher and/or peers can evaluate the usefulness of the information and the process through the oral or written report.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Fear of strange or new places: Possibly, arranging for this activity to be completed in pairs would allay unusual fears.
______ 2. Shyness or fear of speaking to strange people: Ask students to try imagining the way the agency/business and people in it look or role playing a scene inside the agency or business.

ENRICHMENT ASSIGNMENTS:

______ 1. Bring a resource person to class from a commonly used agency like the Post Office or Department of Motor Vehicles to speak to students about services, problem solving.
______ 2. Find out about omsbudsman services in various businesses and agencies. Describe the concept as well as its merits and drawbacks.

GRADE: 12
STRAND: Speaking, Listening, and Performing
SKILL: Getting Information from an Agency

SAMPLE ASSIGNMENT

ASSIGNMENT: Read the following problems and decide what community agencies or businesses might have information that these people need. In the second phase of the assignment, call or go to the agency or business and get the information. Bring back information (including forms if those are available to you) to share with the class.

HELPFUL HINTS:

1. Use the phone book, Human Resources Directory (counselor's office), and business directory to locate places. Phone ahead about office hours.
2. Plan the questions you need to ask.
3. Go in pairs. Take the assignment sheet with you and identify yourself as a student. Be courteous.
4. Take notes.

PROBLEMS:

1. Janie H. checked out some books from Ohlone College during her eleventh-grade year in high school, using her driver's license. The books were misplaced in a friend's car, but Janie ignored the overdue notices. Now she is out of high school and would like to take courses at Ohlone. Can she enroll? Will a record of the missing books show up?

2. John S. purchased a $450.00 camera for his mother in Boston who has decided on photography classes in the local community college. John would like to mail this camera to his mother. What is the best process for sending valuables through the mail?

3. Thirteen-year-old Joaquin S. lives in Milpitas, but would like to go to school in Fremont Unified School District where there is a bilingual program that suits his needs as a newcomer. Can he live in Milpitas and go to school in Fremont?

4. Anne D. is a ten-year-old with a real love for horses. Her room is full of posters and books about horses. Though there is not a lot of money for lessons, Anne's mother would like to get her some riding lessons that would be both convenient and safe for the hearing-impaired girl. Can you help her find lessons.

5. Bill and Bonnie N. are a retired couple new to the community. They are in good health and have a long record of community service in the town in Iowa that they left. Believers in the political process, they would like to take an active role in promoting several senior citizen issues that they are concerned about. What agency might help them?

6. Eighty-year-old Pearl B. has cataracts on her eyes and cannot read or watch television. An avid reader of books and periodicals all of her life, she feels depressed and out of touch with the world even though family members do try to help her keep up when they can.

7. Fred L. dropped out of high school 10 years ago and went to work in a paint factory. The factory has shut down and now that he is looking for a job again, he feels he needs a high school diploma. He would like to take the state proficiency, but he was not a good reader or writer in high school. What agency might help him?

8. Mary P.'s sixteen-year-old daughter is dating a 30-year-old man that she met on her after-school job. Mary is a single parent who has asked the young man to leave her impressionable young daughter alone. The other night the two went out and didn't return until morning. Mary feels frantic and helpless. Is she helpless? What are her options and what agency can help?

Other suggestions:

1. Ask students to find out from family or friends about locating information, getting assistance with health problems, finding reputable repair people and replacement parts.

2. Devise some problems in comparison shopping where students find the "best buy" in a major purchase, using Consumer Reports and getting price quotes from local businesses. (Cars and sound systems are popular items.)

Senator
United States Senate
Washington, D.C. 20510

GRADE: 12
STRAND: Speaking, Listening, and Performing
SKILL: Speaking Persuasively

The student will prepare and present a speech of no less than 2 minutes to sell an idea, a product, or a person.

BASIC COMPETENCY: The twelfth-grade speaker

______ 1. selects and limits a topic and purpose for a persuasive speech.

______ 2. organizes his/her topic so that it has a clear introduction, body, and conclusion.

______ 3. asks the audience to take action on his/her proposal.

______ 4. speaks clearly, slowly, and confidently.

______ 5. stands before the class and/or behind a lecturn comfortably, making use of natural gestures for emphasis and avoiding nuisance gestures that detract (standing on one foot, tapping a pencil, etc.)

MASTERY: The older and/or more able speaker

______ 6. understands that the persuasive speech is a type of propaganda and chooses the most effective technique for his/her speech.

______ 7. recognizes the techniques of persuasion used by others and uses good judgment in separating fact from propaganda.

______ 8. forms and maintains ethical standards for persuasion.

EVALUATION: Teacher and/or peer evaluation based on a prepared checklist of criteria.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Failure to persuade the group (or class) to buy an idea (or product): Ask student to try his/her draft out on peers to get response and then revise accordingly.

______ 2. Poor delivery: Help student prepare notes, and practice delivery —the use of pauses, posture, gestures.

ENRICHMENT ASSIGNMENTS:

______ 1. Listen to a political speech or debate. List the types of persuasion the speaker uses and illustrate how he/she does this.

______ 2. Prepare a speech in which you knowingly use at least 5 persuasive techniques. Present your speech to the class and have them judge how effective you were in persuading them.

GRADE: 12
STRAND: Literature and Other Media
SKILL: Scanning Verse

The student will scan lyric poetry (chosen by the teacher for course content) for meter, rhythm, and rhyme.

BASIC COMPETENCY: The twelfth-grade college-bound reader

______ 1. hears and marks the pattern of stressed and unstressed syllables in a poem.
______ 2. determines the pattern of stresses and labels it as either iambic, trochaic, anapestic, or dactylic.
______ 3. determines the number of feet and labels the metrical line as monometer, dimeter, trimeter, tetrameter, pentameter, etc.
______ 4. considers how the pauses in the line (caused by syntax, run-on lines, consonant blends and word length) affect the rhythm.
______ 5. discovers the rhyme pattern in the verse and special sound devices, including alliteration, onomatopoeia, assonance, and consonance.
______ 6. integrates his/her understanding of a poet's versification into his/her total reading of the poem to gain meaning and appreciation.

MASTERY: The more able reader

______ 7. applies his/her knowledge of versification to modern poetry as well as traditional.
______ 8. discovers rhythm and sound pattern in prose passages.
______ 9. reads and hears poetry with a consideration of verse as habit.
______10. writes poetry modeled on or reflecting an understanding of poems he/she has scanned.

EVALUATION: Teacher evaluation of student participation in class activity, of assigned poems for presentation, or of essays of explication that include an analysis of the poet's verse.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Numerical prefixes: A reading or vocabulary work should contain exercises on both Greek and Latin prefixes.
______ 2. Syllabication: Try to work around this by using exaggerated speech or remind students to use the dictionary.

ENRICHMENT ASSIGNMENTS:

______ 1. Sir Walter Raleigh's "The Nymph's Reply" is a response to and parody of Christopher Marlowe's "Passionate Shepherd to His Love." Try a response-parody yourself, choosing a poem that you understand well enough to imitate. (The English Cavalier Poets, Pope, Blake, Wordsworth, Longfellow, and Poe are good choices.)
______ 2. Try your hand at scanning the verse of one of the more iconoclastic poets such as John Donne, Emily Dickinson, Ezra Pound, or e. e. cummings.

AP

GRADE: 12
STRAND: Literature and Other Media
SKILL: Scanning Verse

SAMPLE ASSIGNMENT

INSTRUCTOR: The attached explanation can be used as notes toward an introductory lecture on versification and/or as a student reference sheet. The following suggestions should provide a smooth introduction to scanning.

1. Introduce and teach scanning as one more avenue of looking at, understanding, and enjoying poetry—not as an end in itself. (The same common sense one would apply to sentence diagramming as a technique.)
2. Discover and use what students already know. Mostly, they can hear rhythm and rhyme and other sound patterns and can make distinctions about what they are hearing. You will be teaching them to categorize these distinctions and to learn the terminology.
3. Choose traditional poetry (even nursery rhymes) for beginning practice because of its regularity, and then move into as many variations and deviations as students can handle. Select and model a poem for iamb, trochee, anapest, and dactyl, but place more emphasis on iambic verse, pointing out its pervasiveness in English poetry.
4. Integrate the scanning into an analysis of structure, language, etc. This skill should not be taught in isolation.
5. Where possible, give the students poetry handouts that they can write on and use the overhead to demonstrate scanning.

A FAIL-PROOF INTRODUCTORY LESSON TO SCANNING

A. Put Andrew Marvell's "To His Coy Mistress" on an overhead transparency and distribute copies to students.

B. Read the poem through and discuss its meaning. It is very simply a proposition, and students will recognize it.

C. The poem is developed like an argument in three "paragraphs." Note the indentions. The first section tells what the speaker would do if there were enough time. Note the conditional tense. The second section beginning "but" indicates that not only is there not enough time, but that time is racing the writer and his lover toward death. The final section draws a conclusion beginning "Now therefore" that urges "sport us while we may."

D. Scan the poem with the class by reading it again and exaggerating the stresses. It is iambic tetrameter, written in rhyming couplets.

Had we but world enough, and time, A
This coyness, lady, were no crime. A
We would sit down, and think which way B
To walk, and pass our long love's day. B
Thou by the Indian Ganges' side C
Shouldst rubies find; I by the tide C
Of Humber would complain. I would
Love you ten years before the flood, etc.
And you should, if you please, refuse
Till the conversion of the Jews.

E. Once students can see the pervasiveness of the pattern, lead them back through to see the varieties and rhythm. (Slant rhyme in words like "would/flood;" the rhythmic effect of a long unstressed syllable in the word "shouldst" in line 6; etc.)

F. Student success with this poem will encourage them to try others. Point out that this is a problem-solving task and that looking for clues can be challenging.

A STUDENT GUIDE TO ENGLISH VERSIFICATION

Versification is the art and practice of writing verse. The term is an inclusive one, being generally used to connote all the mechanical elements which make up poetic composition. These elements include meter, rhythm, rhyme, sound effects, and stanza patterns. The following discussion is to acquaint you with the chief terms of versification.

Unlike classical Greek and Latin verse, in which the units of measurement are based on the length of time it takes to pronounce long and short syllables (quantitative verse), and unlike Chinese verse, in which the pitch of the voice is of paramount importance, English verse is based on stress. The meter is the more or less regular pattern of stressed (accented) and unstressed (unaccented) syllables in a line of poetry. It should be noted that the metrical pattern is almost never constant throughout a poem; the basic meter of a poem, however, is determined by the metrical foot that appears most regularly in the lines.

In a line of poetry the foot is the basic unit of measurement. It is on rare occasions a single stressed syllable; but generally a foot consists of feet, then, produces a pattern of stresses throughout the poem. The most common feet in English poetry are:

IAMB (adjective: iambic): one unstressed syllable followed by one stressed syllable. The iamb, said to be the most common pattern in English speech, is surely the most common in English poetry. It is called a rising meter, the foot rising toward the stress. The following example has five iambic feet:

I saw   the sky   descend   ing black   and white. (Richard Wilbur)

TROCHEE (adjective: trochaic): one stressed syllable followed by one unstressed; a falling meter, the foot falling away from the stress. The following example has four trochaic feet:

Let her   live to   earn her   dinner. (J. M. Synge)

ANAPEST (adjective: anapestic): two unstressed syllables followed by one stressed; a rising meter. The following example has four anapestic feet:

There are man   y who say   that a dog   has his day. (Dylan Thomas)

DACTYL (adjective: dactylic): one stressed syllable followed by two unstressed; a falling meter. The following example has two dactylic feet:

Take her up   tenderly. (Thomas Hood)

SPONDEE (adjective: spondaic): two stressed syllables; most often used as a substitute for an iamb or trochee; it neither rises nor falls. The following example has one spondaic foot:

Smart lad, to slip betimes away. (A. E. Housman)

A metrical line consists of one or more feet and is named for the number of feet in it. The following names are used: MONOMETER: one foot (infrequent in English poetry), as in these lines on fleas:

Adam
Had 'em.

DIMETER: two feet; TRIMETER: three feet; TETRAMETER: four feet; PENTAMETER: five feet; HEXAMETER: six feet; HEPTAMETER: seven feet; OCTAMETER: eight feet.

Thus, a line of poetry is analyzed for both the kind (iamb, trochee, anapest, dactyl, and spondee) and the number (monometer, dimeter, etc.) of feet in it. This analysis of the line is called SCANSION.

EXAMPLES: Anapestic trimeter (three anapests):

As I came to the edge of the woods. (Robert Frost)

Iambic pentameter (five iambs):

The land was ours before we were the land's. (Frost)

A few more helpful terms:

CATALEXIS: the omission of one or more final unstressed syllables, often a variant in trochaic measure.

ANACRUSIS: the addition of one or more unstressed syllables at the beginning of a line.

CAESURA: (symbol is //) a slight pause within the line. It need not be indicated by punctuation, and it does not affect the metrical count:

Know then thyself,//presume not God to scan;
The proper study of Mankind//is Man. (Alexander Pope)

FEMININE ENDING: a line ending with an additional unstressed syllable.

END-STOPPED LINE: the end of the metrical line coincides with the end of a syntactical unit.

True ease in writing comes from art, not chance,
As those move easiest who have learned to dance. (Pope)

RUN-ON LINE (also known as ENJAMBMENT): syntactical sense carries over to the next line.

At the round earth's imagined corners blow
Your trumpets, angels. (John Donne)

Meter produces RHYTHM, recurrences at equal intervals, but rhythm (from a Greek word meaning "flow") is usually applied to larger units than feet. Often it depends most obviously on pauses. A poem with run-on lines will have a different rhythm from a poem with end-stopped lines, even though both are in the same meter. And prose, though it is unmetrical, can have rhythm, too. In addition to being affected by syntactical pauses, rhythm is affected by pauses due to consonant clusters and length of words. Polysyllabic words, even in metrically identical lines, establish a different rhythm from monosyllabic words. Even if a line is repeated verbatim, a reader may sense a change in rhythm. (For an experiment, try reading the two final and identical lines of the Frost poem "Stopping by Woods.")

RHYME is the repetition of identical or similar stressed sound or sounds. It is, presumably, pleasant in itself; it suggests order; and it also may be related to meaning, for it brings two words sharply together, often implying a relationship, as, for example, Pope's "throne" and "alone." The following list is to help you classify some of the types of rhyme.

PERFECT RHYME: occurs when different consonant-sounds are followed by identical stressed vowel-sounds and the following sounds, if any, are identical: foe/toe; meet/fleet; buffer/rougher. Note that perfect rhyme involves identity of sound, not of spelling.

SLANT RHYME: only the final consonant sounds of the rhyming words are identical; the stressed vowel sounds as well as the initial consonant sounds, if any differ: soul/oil; firth/forth; trolley/bully. Slant rhyme is also called half rhyme, near rhyme, and off rhyme.

EYE RHYME: not really rhyme; it merely looks like rhyme: cough/bough/rough.

MASCULINE RHYME: the final syllables are stressed and, after their differing initial consonant sounds, are identical in sound: stark/mark; support/retort.

FEMININE RHYME: stressed rhyming syllables are followed by identical unstressed syllables: revival/arrival; flatter/batter.

TRIPLE RHYME: a kind of feminine rhyme in which identical stressed vowel sounds are followed by two identical unstressed syllables: machinery/scenery; tenderly/slenderly.

END RHYME: the rhyming word is at the end of the line.

INTERNAL RHYME: at least one of the rhyming words is within the line.

Each narrow cell in which we dwell. (Oscar Wilde)

ALLITERATION: a repetition of initial sounds in two or more words.

Bring me my bow of burning gold.

ASSONANCE: identical vowel sounds preceded and followed by differing consonant sounds in words in proximity: tide/mine.

CONSONANCE: identical consonant sounds and differing vowel sounds in words in proximity: fail/feel; rough/roof; pitter/patter.

ONOMATOPOEIA: occurs when the sound of a word echoes or suggests the meaning of the word. "Hiss" and "buzz" are onomatopoetic words.

BLANK VERSE: unrhymed pentameter.

FREE VERSE OR VERS LIBRE: rhythmical lines of varying length, adhering to no fixed metrical pattern, and usually unrhymed. The pattern of this poetry is often largely based on repetition and parallel grammatical structure. The practioner of free verse may use more subtle forms of rhyme such as assonance or consonance.

> I celebrate myself, and sing myself,
> And what I assume you shall assume,
> For every atom belonging to me as good belongs to you. (Walt Whitman)

References: William Flint Thrall and Addison Hibbard. A Handbook to Literature. New York: Odyssey Press, 1960.

GRADE: 12
STRAND: Literature and Other Media
SKILL: Understanding Techniques of Filmmaking

The student will analyze the techniques used to create meaning in film(s) chosen by the teacher for class content.

BASIC COMPETENCY: The twelfth-grade viewer

______ 1. recognizes basic techniques for establishing the relationship between the camera and the subject: the simple sequence of long shot, medium shot, and close-up; camera angle; frame, depth; foreground and background.
______ 2. describes the importance of lighting and color in film composition.
______ 3. recognizes several techniques of transition used to insure continuity between shots, including but not limited to the: superimposition; cut; wipe; fade in; fade out; dissolve; flip wipe; freeze frame; montage; and general rule.
______ 4. differentiates between a film script and related literary genres such as plays, short stories, novels.
______ 5. writes a brief shooting script for an idea that he/she would like to see filmed.
______ 6. describes the role of editing in organizing, in controlling time and rhythm, and in juxtaposing for dramatic meaning.

MASTERY: Where resources are available, the student

______ 7. reads a professional script or a portion thereof before viewing the film.
______ 8. learns the parts of an 8 mm. camera (and/or video camera), its care, and its use.
______ 9. shoots and edits the film script described in item 6 above.

EVALUATION: Quizzes, film critiques, shooting scripts or films are all possible student projects that may be evaluated by teacher and/or peers.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Viewing versus analyzing: A film may need to be viewed several times before students can watch for technique without being mesmerized by film content.

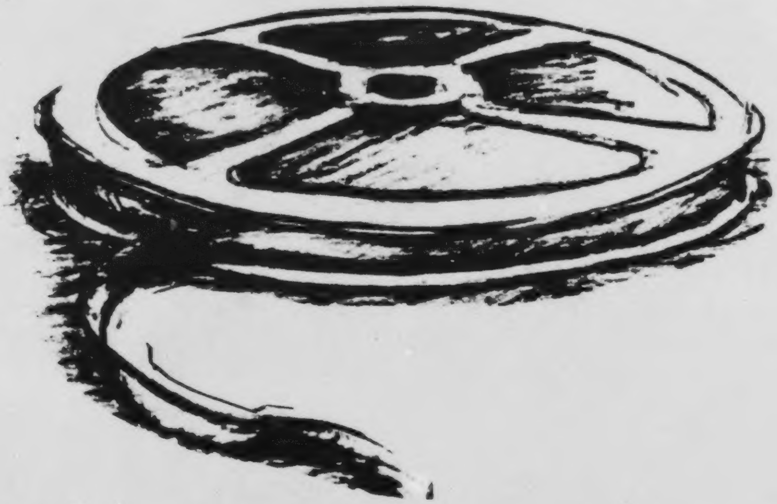
ENRICHMENT ASSIGNMENTS:

______ 1. Read a biography/critical analysis of a filmmaker to follow his/her ideas, techniques, development, and contributions. Try to view a film(s) afterward.
______ 2. Draw a map or chart following a film from its inception to its playing in the neighborhood movie theater.

GRADE: 12
STRAND: Literature and Other Media
SKILL: Understanding Techniques of Filmmaking

SAMPLE ASSIGNMENT

INSTRUCTOR: As in understanding anything, understanding film technique is best achieved by making film, but resources and/or teacher expertise are scarce in many cases. Attached are several assignments (provided by Maggie Szabo of American High School), one for making a commercial and another for critical viewing. Also, the list of resources helps with other units and with terminology.



RESOURCES: BOOKS WITH UNITS, SUGGESTIONS, AND INFORMATION

Edmonds, Robert. Scriptwriting for the Audio-Visual Media. New York: Teachers College Press, 1978.

Everest, June. "I Think I Saw a Theme: An Introduction to Filmmaking," Thematic Units in the Teaching of English, ed. Sylvia Spann and Mary Beth Culp. Urbana: NCTE, 1975.

Foster, Harold M. The New Literacy: The Language of Film and Television. Urbana: NCTE, 1979.

Gaskill, Arthur and David A. Englander. How to Shoot a Movie Script. Hasting-on-Hudson, New York: Morgan Morgan, Inc., 1970.

Kirby, Dan and Tom Liner. Inside Out: Developmental Strategies for Teaching Writing. Montclair, N. J.: Boynton/Cook, 1981, Chapter 15.

Maynard, Richard A. The Celluloid Curriculum: How to Use Movies in the Classroom. New York: Hayden, 1971.

Morrow, James. The Grammar of Media Kit. Rochelle Park, N. J.: Hayden, 1978.

Ross, T. J. Film and the Liberal Arts. New York: Holt, Rinehart, and Winston, 1970.

Smallman, Kirk. Creative Filmmaking. New York: Bantam, 1972.

MAKING A COMMERCIAL

STEPS:

I. Select an idea for a product and how to promote that product (a commercial technique.)

To do this...

A. Discuss several (4-8) possible products and the pros and cons of making a commercial of that product. List the ideas you considered and discuss here.

1.
2.
3.
4.
5.

B. Now select one that is clever and practical for your group to do.

Our product is: ______________________________

C. Discuss and decide on a technique or approach or story to use (see "Commercial Techniques" sheet).

II. Write a Treatment (a 5-10 sentence paragraph that tells the plot of your commercial.

A. Our treatment ______________________________
____
____
____
____
____

B. Get teacher approval/comments before continuing to the next step.

Approval: ______________________________
____
____
____
____

III. Write the complete shooting script for the commercial. This will be on standard size, lined paper, in pen and will include:

A. Group names
B. Product Brand Names
C. Shot by shot description of camera angles, movements, and action. Organize the shots by sequence (location). Example:

	Group Name Product Names
	Seq. #1:
	#2:
	#3:
	#4
	#5

Sequence 1: Outside a suburban house
1. Est. LS: house in suburbia
2. MS: house door opens; man runs out
3. CU: man's worried face
4. CU: man's watch
5. MS (pan): man runs to car
6. LS: man gets in green car and drives off (fast motion)

Sequence 2: Airport parking lot
1. Est. LS: airport tower; pan to parking lot
2. MS: man's green car drives in
3. CU: man worried, glancing at watch, etc...

D. Be sure the script includes whatever title cards (example: two weeks later) needed for story clarity; also a GOOD, GRAPHIC, CU "clincher" of your product brand name at or near the end.

ALFRED HITCHCOCK: from "The Men Who Made the Movies" TV Series

Notes on the visuals and narration from this 90-minute video tape.

1. The extreme overhead camera angle: a typical and favorite shot of AH's to show danger, power over a victim, etc.

2. AH's interest in FEAR and in creating fear and suspense for an audience stems from his youthful experience of his father having him locked in a jail cell for five minutes to teach him a moral lesson. AH says he is afraid of police and of many situations in life as a result of this experience.

3. Hitchcock created an image of a "new villain": the Joseph Cottons, Claude Rains, James Masons; men who are intelligent, polite, cultured, and yet cruel and evil.

4. The "MacGuffin": the pretext or excuse the suspenseful plot or the chase; AH contends that the audience doesn't care really what the details are of what the bad guys want or the good guys don't want the bad guys to have; all the audience wants to do is identify with good guys and root for them to win, whether or not they understand the details of the "cause" at stake; those details are irrelevant beyond a simple hint that a good reason exists for a struggle between the good guys and the bad guys.

5. Climax of H's movies often occur at public places: AH says this is because he loves the irony of moral chaos (murder) taking place at huge symbols of order, peace, or places of comfortable illusions (a public monument; theaters, market places, etc.)

6. The "ABA" Editing Pattern: AH uses clips from Psycho and the girl approaching the house to illustrate how a director can create suspense by using this editing pattern. It is basically:

A = an objective shot of the main character doing something or looking at something
B = a point of view shot (POV) of the thing the character is looking at or approaching
A = the character's reaction to what he's seen or done

AH feels this editing pattern puts the viewer directly in the shoes of the main character and heightens suspense until it can become unbearable.

7. The difference between Suspense (AH's specialty) and Surprise: AH feels it is easy to achieve surprise--just have something explode or happen all of a sudden, without warning. He feels that suspense is the art of building up an almost intolerable emotion of fear and impatience in the minds of the viewers. This is achieved by letting the viewer know in advance that something terrible is going to happen--but not letting the good guys in the movie know about the impending danger. His classic example is of two people having a conversation at a table. There is a second or two of surprise if out of the blue the bomb goes off. But there can be many minutes of suspense if the audience has been made aware of the presence of a bomb under the table by a CU), but the characters have not. The viewer will want to get up and scream at the actors to do something about the bomb!

GRADES: 7-12
STRAND: Literature and Other Media
SKILL: Writing from Literature

The student will respond to, analyze, and evaluate literature by writing--informally and formally--on readings selected by the teacher for the student's interests and ability.

BASIC COMPETENCY: The 7-12 reader/writer

______ 1. writes as frequently in literature class as in composition class.
______ 2. responds to literature creatively through free and focused (guided) response assignments.
______ 3. makes concrete observations about a work--what he/she notices that, when pointed out, all readers can see.
______ 4. uses concrete observations as the basis for interpretation, that which is inferred or "unseen."

MASTERY: The older and/or more able 7-12 reader/writer

______ 5. applies the language of literary descriptions (such as figures of speech) to responses and analyzes naturally as he/she learns this terminology.
______ 6. uses different methods of analysis (i.e., compare/contrast) to write about his/her exploration into literature.
______ 7. understands that the connection he/she makes with a work of literature is unique, based on his/her experiences, maturity, and personality.
______ 8. reads and responds to more remote literature as he/she overcomes the historical/cultural obstacles.
______ 9. develops criteria for evaluating literature that extends his/her understanding and pleasure.
______10. writes as naturally and engagingly about literature as about his/her personal experiences.

EVALUATION: Revised student writing can be evaluated, but it is important to look at the long term progress, the willingness to tackle literature expecting rewards, and the move toward complexity of thought and clarity of prose.

POSSIBLE AREAS TO REMEDIATE:

______ 1. Lack of Experiences: Determine the size of the gap between work and the students and find a way to bridge it, such as prewriting that brings up background information, viewing a movie version first, responding to the central conflict or problem in their own terms, acting out the story or plot line through role playing.
______ 2. Vocabulary: The vocabulary of any work can be previewed in the first fourth to third of the novel. Consider reading aloud.

ENRICHMENT ASSIGNMENTS:

______ 1. Use Aristotle's Poetics as a tool for analyzing a play or poem.

______ 2. Write a passage in the style of your favorite author or write a parody of a work or author.

REVIEW, EXTEND, AND USE: 7-12 CTBS: Tests 1,2/SAT/AP

GRADES: 7-12
STRAND: Literature and Other Media
SKILL: Writing from Literature

SAMPLE ASSIGNMENT

INSTRUCTOR: The writing assignment based on literature should grow naturally out of the literature, the student's maturity and ability, and other instructional objectives with which the teacher is working. Literature teachers differentiate between asking adequate critical questions to help students explore what they read and to write about that exploration and asking questions to elicit a "correct" reading of the text.

Before analyzing and evaluating, a student must respond at a personal level to what he/she reads. As the tools of analysis are taught and demonstrated, the student should see them as extending his/her understanding and pleasure; otherwise we create more "school" literature--that which is narrowly defined and tediously taught. What follows are resources and sample assignments for literature-inspired writing that can be used as models to create assignments related to your course content.

I. Suggested Teacher Resources:

Fernandez, Thomas L. Oral Interpretation and the Teaching of English. Champaign: NCTE, 1969.

Frye, Northrop. The Educated Imagination. Bloomington: Indiana University Press, 1969.

__________. On Teaching Literature. New York: Harcourt, Brace, Jovanovich, 1972.

Kirby, Dan and Tom Liner. Inside Out: Developmental Strategies for Teaching Writing. Montclair, N. J.: Boynton/Cook, 1981.

Miller, Bruce E. Teaching the Art of Literature. Urbana: NCTE, 1980.

Ponsot, Marie and Rosemary Deen. Beat Not the Poor Desk: Writing: What to Teach, How to Teach It and Why. Montclear, N.J.: Boynton/Cook, 1981.

Purvis, Allan, ed. How Porcupines Make Love: Notes on a Response-Centered Curriculum. Palo Alto: Xerox, 1972.

Rosenblatt, Louise M. Literature as Exploration, 3rd ed. New York: Noble and Noble, 1976.

II. Response, Analysis or Evaluation? It's All in the Assignment.

A. Sample Focused or Guided Reader Response Assignments:

1. You have read Ishmael's rationale for going to sea in Chapter One of Moby Dick. Use his method to explain something you do that is meaningful to you. (Why I Hike; Why I Cheerlead; Why I Dance; Why I Read; Why I Race Cars, etc.)

2. The first view of Homer's hero Odysseus in the Odyssey shows him to be weeping. How does this affect your opinion of Odysseus? Can our heroes today cry? Have you any experiences with seeing adult males cry?

3. If you could live for a time as Thoreau did, where would you go? What would you take? How would you pass your days? How long would you stay?

4. A reading of The Old Man and the Sea causes one to think about the interplay between "luck" and "skill" in what we do. Choose something that you do well or that someone you know does well and consider the parts that "luck" and "skill" play--skiing, driving a car, playing poker, playing video games, dancing, fishing, cooking a souffle, playing a tennis match, etc.

5. If you were going to set up a school for knights, what kind of classes would you have? (As a preresponse to Heywood Broun's "The 51st Dragon.")

6. Choose one of the proverbs from Poor Richard's Almanac and show from your experiences how it is or is not true (such as "Early to bed...").

7. If you had (or if you have) been keeping a diary over the last few years that is found several years after your death, what would the reader find out about you? Happenings, thoughts, disappointments, important people, and joys of the recent past are possible topics. (Prereading response for The Diary of Anne Frank.)

8. If you had to move to a city in a different region of the country (the East, Midwest, South), what about Fremont or the area would you miss the most? (Prereading response for "Antaeus.")

9. Plan a party for the authors (or characters) we have read this quarter. Report on the party as a social columnist for a paper. Who talks to whom? What do they wear? What do they talk about? What kind of games or entertainment or music is there? (A summarizing response for a unit of readings.)

10. Write an epilogue for Ibsen's A Doll's House. If you were Nora and the play was set in 20th-century America, what would you do?

Obviously, response assignments connect the reader's experience with the content of the text. These responses can be assigned before, at any stage during, or at the conclusion of a reading. They should be informal, first draft writing until the reading is completed; then a more formal assignment can lead the student back to his/her response writing for revision or just for details. (More assignments of this sort can be found in 7-8/READING BY CHOICE and in "Writing Assignments that Equal Reading and Thinking Improvement" in TEACHER HELPS.) As in all personal writing, allow the student an "out" of the assignment.

B. Sample Free Reader Response Assignment:

Note: For the immature reader, free responses are tough. Starting with guided or focused responses is best; later with some patterns for response, these students can try free responses. Following is a student assignment for a journal.

KEEPING A RESPONSE JOURNAL

RATIONALE: Between ____________________ and ____________________, you will be doing some difficult and challenging reading and you will be experiencing some great and formative works of American literature. Keeping an active and involved mind during this period will prevent you from become "bored," feeling inadequate, and especially from feeling that the literature is reading you instead of the reverse.

ASSIGNMENT: To keep an active involvement, you need to carry on a dialogue of your own with the writers. You can do this by maintaining a personal response journal. Professional writers use journals for recording fleeting ideas, careful observations, and responses to what they read.

PROCEDURE: The teacher will suggest passages for you to respond to freely and you will also find passages, incidents, ideas, and people that stimulate you as well. Often you will have moments of class time to write; at other times you want to write at home. The journal will be collected on ________________.

The final journal should have a minimum of twelve responses of about one page in length. You may have more.

What are responses?

an imaginary monologue
an explanation in an attempt to understand
an insight into the metaphor, symbol, or character that is revealed
a drawing that helps you visualize what you are reading
a newspaper clipping about a current incident that somehow seems related
a comparison to something else that you have read
an argument with the author on a point about which you disagree
a bit of research on a peripheral issue that happens to interest you
a personal experience that is called to mind by what you are reading
a comment on what someone has said in class
an attempt to imitate the writing style of a passage that you like
the collecting of a thread that you see winding through a work
a letter or a telephone call to the author
a suggestion for changing a part of the plot or character development that you feel did not work for you
a report of a discussion that the works inspired for you outside class
an allusion to one of the works or characters in something else that you read or see or hear
a mapping of a work that we read
an interview about a work conducted to get feelings or ideas
a collage
a poem, song, ballad

C. Sample Analysis Assignments:

Note: As the student progresses through secondary school, he/she will learn more and more traditional literary analysis techniques. The student should be taught or should be reviewed on the techniques that are given to him/her as writing choices. As he/she learns these well, they will become part of his/her response patterns. If you are bothered by the "usefulness" of analysis, remember that you are teaching thinking skills. Literary analysis is the biology of the English literature program, involving as it does classification, structure, close observation, and comparisons.

1. Choose one of the boys in Bless the Beasts and Children and write a CHARACTER ANALYSIS based on the character's actions, his dialogue, what other characters say about him, and the narration. Be sure to look at the flashback material.

2. Demonstrate that Huckleberry Finn is more than a series of loosely related episodes. Describe the STRUCTURE of the novel in light of what you know about the journey archetype.

3. In The Devil's Disciple, the Reverend Anthony Anderson says, "In the hour of trial, a man finds his true profession." Show with detail how this statement is the THEME of the play or explain with detail what you think the theme is.

4. Show the relationship F. Scott Fitzgerald establishes between the NARRATOR Nick Carraway and the reader in The Great Gatsby. Explain the possibilities and limitations of this type of narration.

5. Is John Proctor in The Crucible a TRAGIC HERO? Using Aristotle's definition, show how nearly Proctor meets the classical standard.

6. Follow the "poison" MOTIF through Hamlet, suggesting in your conclusion what its likely meaning is and/or how it contributes to the overall meaning of the play.

7. In the first chapter of Steinbeck's Of Mice and Men, look at the FIGURATIVE LANGUAGE associated with Lenny. In light of the outcome of the novel, what is the likely purpose of these choices?

8. EXPLICATE Langston Hughes' "Dream Deferred," showing how the RHETORICAL QUESTIONS AND SIMILES contribute to the meaning and effect of the poem.

9. Choose a writer and show with a PASSAGE ANALYSIS how the writer's STYLE (word choices, sentences, dialogue, figures of speech, point of view, etc.) achieves his/her purpose.

10. Describe the importance of the SETTING to the overall meaning of Wuthering Heights.

Note: The assignments above or others like them should follow response opportunities and instruction in the analysis technique. As students build up a repertoire of responses and analyses, they should be given more and more freedom in devising their own topics.

D. Sample Evaluation Assignments:

Evaluation should be based on a factual understanding or concrete observations about the work. It is difficult to take someone seriously when his/her facts are not accurate or his/her judgments are premature. Students frequently evaluate before they have much more to go on than a first impression. Help students make fair evaluations. For example, it is a premature evaluation to state after ten pages of The Scarlet Letter, "This book is boring." A fairer statement would be: "This book did not get my attention in the first ten pages."

1. Based on evidence from your personal experience and the play, REFUTE or AGREE with Laura's definition of manhood in Tea and Sympathy.

2. EVALUATE Ernest Hemingway's statement that "all American literature begins with Huck Finn" based on your understanding of the novel.

3. Is Anne Frank's behavior JUSTIFIED in Act II, where she flares up at her mother: "You grownups have had your chance...."

4. Can you JUSTIFY the behavior of Al Conraj in "The Parsley Garden" based on evidence that you have in the story?

5. Richard Wright's Native Son deals with a brutal murder, a less than sympathetic protagonist, and a lot of 1930's communist rhetoric. MAKE A CASE FOR keeping this book in the high school curriculum or taking it out based on your reading of the novel.

6. DECIDE about Stephen Crane's opinion of war, using evidence found in The Red Badge of Courage.

7. The author of Johnny Got His Gun was blacklisted during the McCarthy era largely because of this book. INFER what it was about the book that bothered HUAC and JUDGE the fairness of their actions against Dalton Trumbo.

8. The critic Marvin Mudrick says that Darcy in Pride and Prejudice is "wooden," a figure borrowed from a book. REFUTE or AGREE with Mudrick's assessment based on your understanding of Darcy's character.

9. Choose three different critical reviews of a current movie you plan to see (Newsweek, Time, New Republic, New Yorker, and all area newspaper will carry reviews). DIFFERENTIATE among the critic's views and your own.

10. Choose a news article from a newspaper, newsweekly, and television news to compare. VERIFY the facts by looking for corroborating evidence within the articles and checking on sources. DECIDE which approach was more informative, accurate, and reliable.

LITERATURE
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ALIVE + WELL
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FREMONT ADULT SCHOOL HIGH SCHOOL PROGRAM

Fremont Adult School is an approved evening high school designed to assist adults in the completion of graduation requirements. High school English courses offered toward this end include the following:

Hart Reading Competencies

This course is designed for students who cannot pass the District Competency Examination. Based on student test results, each student has an individualized course of study in the area of his/her particular deficiency. The goal of the course is to enable students to pass the District Competency Examination and give students a basic literacy which will help them better to succeed in life.

Hart Writing Competencies

This course is designed for students who cannot pass the District Competency Examination. Based on the individual test results, students will be assigned material only in the area of their particular deficiency. The goal is to enable students to pass the District Competency Test as well as to provide each student with a basic literacy.

English Grammar

By completing the assignments in English Review, the students will master the fundamentals of English grammar, spelling, and composition. They will learn basic spelling rules, the names of the various parts of the English language and a basic process for writing their thoughts. In addition, they will learn how to write the types of phrases, clauses, and sentences used in everyday communication. These fundamentals provide a knowledge of correct usage so that the average person can recognize and write clear, readable sentences.

Composition 1

In basic composition the student learns to write a six paragraph statement of his/her opinion. To become a good writer, he/she learns the general process of writing, the process of writing an argument, and ways to avoid common usage problems. Class discussions teach how to write and how to recognize one's own language problems. In class work sessions, the teacher gives individual help in actual writing of ideas. Thus, by the end of the course, the student should feel confident of his/her ability to write a well-developed, clearly worded statement of opinion.

Composition 2

In Advanced Composition I the student learns how to organize his/her thoughts into a clear, organized paper. The work includes a study of the writing process in general, expository writing, and sentence usage problems. The study of the writing process covers the introduction, the conclusion, and the main idea or thesis, as well as basic organization. The study of expository writing focuses on the use of examples, definition, process, and comparison in writing.

Composition 3

This course is designed for students who want a detailed study of the writing process. Students will learn to write compositions developed with the following methods: analysis, process, definition, classification, comparison/contrast, and cause/effect. The ultimate goal is to help the student become more adept with prose. The correct use of writing benefits all students—both college bound and those going into the working/business world.

Literature 1A

This course is designed to acquaint students with good literature and help them learn how to read it. The use of the text, Ideas and Patterns in Literature, and the workbook will give students the opportunity to enter the world of ideas. This inductive approach teaches students reading and writing as well as presenting good literature for students to understand and enjoy.

Literature 1B

This course is designed to acquaint students further with good literature. This differs from "light reading" because there are subtle messages written with techniques not commonly known. Students, through a designed course of study, will be able to understand as well as read "serious literature."

Literature 3A

This course is designed to acquaint students with America's literary heritage. By using skills gained in the introductory courses, students will again be asked to analyze selected readings in American Literature. Students will see how the beliefs of the past have molded the country as it is today.

Literature 3B

This course is designed to further the student's knowledge of America's literary heritage. The course will show students how our writers contributed to our identity by describing it and, at times, criticizing it. Students will gain further insight into the beliefs of the past and their effect on today's world.

Oral Communications 1

This course is designed for those wishing to improve their ability to communicate through effective speaking. Participants will learn how to organize and deliver a clearly stated and concise presentation of ideas, concerns, and thoughts. They will develop skills with which to gather and record supporting data necessary to writing a complete speech, short or long, for personal or occupational advancement.

Oral Communications 2

This course will enable individuals to advance their oral communication skills through familiarity with persuasive speech techniques, improvement of listening techniques, and expansion of effectively verbalized ideas. Participants will develop ability to recognize (and utilize) successful methods for speaking, debating, and carrying on constructive discussions.

Oral Communications 3

This course will assist interested persons in extending their knowledge and skills of oral communication while pursuing specific objectives, such as dramatic speaking, role playing, and performing on the stage. Participants will learn to appreciate dramatic presentations through practicing comedy, serious drama, and mystery as forms of oral communication.

WILLIAMSON AND REYNOLDS CONTINUATION HIGH SCHOOLS

With the philosophy and goals as the framework, the organization of Williamson High School and Reynolds High School is centered around the student as an individual who has specific educational needs. Enrollment is an "open-entry" process for all students. Classes are non-graded and the curriculum is organized into departments that offer subject materials suitable for varying academic levels. The method of instruction varies with the needs of the students.

The basic instructional mode is individualized/personalized instruction based on diagnostic evaluations of each student upon enrollment in the school. In addition, prescriptive evaluation takes place within each classroom. Each student works on individual contracts designed to meet his/her needs that lead to academic growth and that enhance personal and social development. Teachers utilize a variety of instructional methodologies including, but not limited to, small group discussion, tutorial assistance, and individual projects. Academic progress is measured in productive hours, work accomplished, and credits earned. Social growth is evidenced by improved attendance and positive behavior.

At the direction of the principal, each department has developed goals, objectives, and plans of action for articulation in individual classes. These serve as the steps for implementing the schoolwide goals and objectives within the classroom. Each teacher further develops individual plans of action that are suitable for his/her teaching style. Instructors, in conjunction with the principal, serve as initiators of curriculum development. Curriculum development, revision, and evaluation is an ongoing process and is consistent with the guidelines of the Fremont Unified School District, as well as the goals and objectives of Williamson and Reynolds High Schools.

The philosophy, goals and objectives, and plans of action of the Counseling/Guidance Department emphasize the following: individual counseling for academic progress, help in career decisions, setting of realistic goals, and assistance for developing behavioral self-management techniques. The philosophy, goals, and plans of action are also directly related to the schoolwide goals and objectives.

Goals and Objectives - English Department

SCHOOL GOAL:

I. To provide the student with an alternative program to the comprehensive high school.

   A. OBJECTIVE

      To organize all instruction on an individual basis aimed at achieving the school district's minimum competency level.

      1. Plan of Action

         a. Continue to assess and analyze individual student needs.

         b. Continue to purchase resources and/or textbooks that fit individual student's needs.

         c. Provide instructional packets designed for the individual student's needs.

B. OBJECTIVE

To raise the English skills of students who have achieved minimum competencies in reading and writing to a higher level or to prepare these students for an entry level position.

1. Plan of Action

   a. Continue to use pre- and post-test to validate status and progress.

   b. Provide more advanced programs to fit student's needs, (i.e., college prep, functional, etc.)

SCHOOL GOAL:

II. To provide the student academic, social, and occupational skills necessary to develop a productive lifestyle in these areas for everyday living.

A. OBJECTIVE

To provide a variety of programs based on different ability levels and various alternatives to prepare students for graduation, equivalence diploma, and/or minimal skills when they leave high school.

1. Plan of Action

   a. Provide remediation and instruction as needed.

   b. Continue to use pre and post tests to assess progress, in addition to the following diagnostic tools:

      The Hart Competency Test (pre/post)
      The Gates-MacGinitie Reading Test
      The Morrison-McCall and the WRAT Diagnostic Spelling Test
      The McGrath Oral Reading Test
      The Hafner Silent Reading Tests, and
      Specific personal interest inventories, etc.

   c. Provide instruction for the High School Proficiency Test for 16-year-old students, when needed.

   d. Continue to augment instruction for the General Educational Development (GED) Test for 18-year-old students when needed.

   e. Provide independent study for those students who elect an alternative to the classroom.

   f. Continue to evaluate, update, and/or discard curriculum on an ongoing basis. Improvements, made when necessary, are based upon student passage of the Hart exam, improvement of diagnostic test scores, etc.

SCHOOL GOAL:

III. To help the student build a sense of responsibility and self-esteem.

A. OBJECTIVE

Provide the student with an English contract to complete his course work and enable him to continue to work on an individualized basis.

I. Plan of Action

a. Continue to diagnose student needs through pre and post tests as mentioned previously.

b. Provide time framework for each student to complete work.

c. Provide encouragement on completed work/counseling when student is behind in contract work.

d. Continue to show each completed assignment to student.

e. Maintain a minimum requirement of "C" grade on all completed assignments.

f. Continue to inform students of up-to-date information regarding productive hours earned and status in relation to completion of class.

g. Continue to grade students in terms of individual improvement, effort, and accomplishment.

h. Maintain continual teacher/student interaction on a daily basis.

SCHOOL GOAL:

IV. To utilize Diagnostic Testing to determine the needs of the students.

A. OBJECTIVE

To use available diagnostic tests to ascertain individual student's current academic abilities.

1. Plan of Action

a. Continue to use the Gates Reading Test results.

b. Continue to use the district Hart exam scores.

c. Continue to use various classroom measurement devices, such as the McGrath Oral Reading Test, the Morrison-McCall Diagnostic Spelling Scale, the Hafner Silent Reading Exam, personal interest inventories, etc.

d. Continue to assess ability levels based on verbal discussions with each student.

SCHOOL GOAL:

V. To provide curriculum assessment on an ongoing basis.

A. OBJECTIVE

To explore various methods of assessment of classroom materials, programs, and individual assignments relating thereof with the English Department and students.

1. Plan of Action

   a. Continue to evaluate, update and/or discard curriculum, learning packets, etc., as an ongoing process.

   b. Evaluate student needs and desires and provide new materials as required.

   c. Utilize student contributions in terms of material assessment and creation of materials.

   d. Continue to monitor student success on the Hart Competency Test to assess the effectiveness of curriculum.

English Offerings from the Course Catalog

English 1, 2, 3, 4, 5, 6, 7, 8

Due to the individualized nature of English curriculum, courses listed above may be composed of (but not limited to) any of the following subject matter classifications:

Remedial Reading - This course of study will include working with sounds of letters, word attack skills, perceptual exercises, vocabulary development, reading comprehension skills, and writing skills. This course is for students reading under fifth grade level.

Reading Power - This course of study will include working with specific word attack skills, reading comprehension skills, further vocabulary development, free reading, speed reading, and study skills. Attention will also be given to writing skills.

Communication Skills - This course of study will include working with language skills (grammar, etc.) reading comprehension skills, writing skills (punctuation, the paragraph, the essay, etc.), and study skills (letter writing, reading the newspaper, etc.).

Advanced English - This course is for students who have demonstrated a working knowledge of the basic skills necessary in English. It includes reading of novels, short stories, and essays. Also, extensive writing, both expository and creative, will be required.

Independent Studies - This 75-hour course is individually designed for students who have demonstrated a working knowledge of the basic skills necessary in English. It must be completed at home with instructor/parent/counselor permission. A student may earn 5 credits by selecting a topic upon which to concentrate.

Creative Arts 1, 2, 3, 4, 5, 6

This course is designed for students who are interested in creative expression. Students work individually and/or in small groups in such areas as creative writing, drama, and journalism. As a class project, students will produce a school magazine three times a year.

Basic Competencies (English) 1, 2, 3, 4

This course of study is designed to assist students in acquiring the skills necessary to pass the Fremont Unified School District Reading and Writing Competency Exam. On the basis of individual needs, each student will study, review, and learn functional reading and writing skills, such as: following directions, personal essay writing, letter writing, forms and applications, etc.

Revised 10/14/82

1982-83

S	M	T	W	T	F	S
JULY						
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
AUGUST						
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

FREMONT UNIFIED SCHOOL DISTRICT
SCHOOL CALENDAR
1982-83

○ *School Not In Session*
□ *Legal Holidays*
◇ *Tchr. Workday (7-12)*
■ *Tchr. Workday (K-12)*

SEPTEMBER

S	M	T	W	T	F	S
			1	2	3	4
5	□6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

OCTOBER

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

NOVEMBER

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	□11	□12	13
14	15	16	17	18	19	20
21	22	23	□24	□25	□26	27
28	29	30				

DECEMBER

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26	㉗	㉘	㉙	□30	□31	

JANUARY

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9	10	11	12	13	□14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	◇31					

FIRST REG. MONTH
Sept. 6 - Oct. 1
Days Taught - 18
Sept. 6 - LABOR DAY
Sept. 7
Orient. All Tchrs.
Sept. 8
CLASS BEGINS

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SECOND REG. MONTH
Oct. 4 - 29
Days Taught - 20

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THIRD REG. MONTH
Nov. 1 - 26
Days Taught
(Elem. 13, Sec. 15)
Nov. 5 - End of 1st Quarter (K-12)
Days Taught - 43
Nov. 11 - VETERANS' DAY
Nov. 12 - Board Holiday
Nov. 22 & 23 - Elem. Parent-Tchr. Conf.
Nov. 24, 25 & 26 - THANKSGIVING VACATION

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FOURTH REG. MONTH
Nov. 29 - Dec. 31
Days Taught - 15
Dec. 20 - Start of Holiday Vacation
Dec. 31 - End of Holiday Vacation

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FIFTH REG. MONTH
Jan. 3 - 28
Days Taught - 19
Jan. 14 - MARTIN LUTHER KING, JR. DAY
Jan. 28 - End of 1st Semester (K-12)
Days Taught -
(Elem. 42, Sec. 44)

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FEBRUARY

S	M	T	W	T	F	S
		1	2	3	4	5
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13	14	15	16	17	18	19
20	□21	22	23	24	25	26
27	28					

MARCH

S	M	T	W	T	F	S
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20	21	22	23	24	25	26
27	㉘	㉙	㉚	㉛		

APRIL

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24	25	26	27	28	29	30

MAY

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15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	□30	31				

JUNE

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	□15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

SIXTH REG. MONTH
Jan. 31 - Feb. 25
Days Taught -
(Elem. 18, Sec. 17)
Jan. 31 - Teacher Workday (Jr. & Sr. High)
Feb. 11 - LINCOLN'S DAY
Feb. 21 - WASHINGTON'S DAY

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SEVENTH REG. MONTH
Feb. 28 - March 25
Days Taught - 20

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EIGHTH REG. MONTH
March 28 - April 22
Days Taught - 15
March 28 - April 1
SPRING VACATION
April 8 - End of 3rd Quarter (K-12)
Days Taught -
(Elem. 43, Sec. 42)

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NINTH REG. MONTH
April 25 - May 20
Days Taught - 20
April 25 - 29
Public Schools Week

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TENTH REG. MONTH
May 23 - June 15
Days Taught -
(Elem. 17, Sec. 16)
May 30 - MEMORIAL DAY
June 14 - END OF SCHOOL FOR GRADES 7-12
June 15 - END OF SCHOOL FOR GRADES K-6
Days Taught -
(Elem. 47, Sec. 46)
June 15 - Teacher Workday Junior & Senior High; Elementary - P.M.

TOTAL DAYS TAUGHT
Elem. & Secondary - 175

1982-1983 STAFF WORK YEAR	WORK DAYS	WORK YEAR
Elementary Principals & Vice Principals	197	8/18/82 - 6/22/83
*Junior High Principals & Vice Principals	207	8/11/82 - 6/29/83
*High School Principals & Vice Principals	214.5	8/2/82 - 6/30/83
*High School Assistant Principals	207	8/11/82 - 6/29/83
*Counselors	189	8/25/82 - 6/17/83
*Psychologists	189	8/25/82 - 6/17/83
**Department Chairmen	181	9/2/82 - 6/15/83

*Required work days to be scheduled within period specified by the employee's supervisor

**Full-time teaching assignment

***CLASSIFIED AND DISTRICT EMPLOYEE HOLIDAYS

July 5, 1982	Legal Holiday	(Independence Day)
September 6, 1982	Legal Holiday	(Labor Day)
November 11, 1982	Legal Holiday	(Veterans' Day)
November 12, 1982	Board Holiday	
November 24, 1982	Board Holiday	
November 25, 1982	Legal Holiday	(Thanksgiving)
November 26, 1982	Board Holiday	
December 23, 1982	Board Holiday	
December 24, 1982	Board Holiday	(Christmas)
December 30, 1982	Board Holiday	
December 31, 1982	Board Holiday	(New Years)
January 14, 1983	Legal Holiday	(Martin Luther King, Jr. Day)
February 11, 1983	Legal Holiday	(Lincoln's Day)
February 21, 1983	Legal Holiday	(Washington's Day)
April 1, 1983	Board Holiday	(Good Friday)
May 30, 1983	Legal Holiday	(Memorial Day)
________	Floating Holiday for Classified Employees	

Total Holidays -- 17

****Schools will be open Thursday, September 9, 1982 since the closing of school is no longer required for the observance of Admission Day. Schools will hold appropriate exercises on that day. Number of holidays will remain the same because schools will be closed on Friday, November 12, 1982.*

COMMEMORATIVE HOLIDAYS: For the following holidays commemorative exercises are required to be held in the schools:

Susan B. Anthony Day	*February 15*
Black American Day	*March 5*
Conservation, Bird & Arbor Day	*March 7*

ALL TEACHER ORIENTATION	9/7/82
SCHOOL STARTS	9/8/82
SCHOOL ENDS (Grades 7-12)	6/14/82
SCHOOL ENDS (Grades K-6)	6/15/82
LAST DUTY DAY (All Elementary & Secondary Teachers)	6/15/82
PARENT TEACHER CONFERENCE (Elementary Schools)	November 22 & 23
TOTAL TEACHING DAYS: (Elementary & Secondary)	175 Days
TOTAL WORK YEAR: All Teachers	178 Days

Revised: 10/14/82

McLaughlin, Gary L. "In Praise of Theory," English Journal (November, 1981), 22-23.

...A thorough understanding of theory provides a necessary framework for teaching. Students' days are filled with any number of things in addition to what I have to offer. If I teach from a consistent perspective, rather than from whatever I think will work today, the student will benefit. What we do today will be part of what we did yesterday and what we will do tomorrow, not just something that might or might not be interesting for one class period. Theory allows me to be patient and realistic about how much growth or learning I should expect from students. Understanding that I should teach writing as a process rather than a product makes me appreciate how slow actual growth in writing can be. I need to work at improving student writing all year long, not just on days I have a lesson that might work. A knowledge of theory sustains me in that effort.

Second, theory is, to borrow a rhetorical term, a heuristic. Once I understood the ideas behind the teaching of writing as a process, I no longer needed textbooks, teachers' manuals, or worksheets to keep students busy in a worthwhile way. Understanding the theory allowed me to invent all the exercises and assignments I needed to help students write better. Without the assistance of any textbook, I discovered several variations of peer editing in my classroom. Similarly, my understanding of Northrop Frye's definition of literature in The Educated Imagination ["Literature is...man's revelation to man, and criticism is not a body of adjudications, but the awareness of that revelation" (Bloomington: Indiana University Press, 1964) p. 105] takes away my need for somebody else's questions about a given work. With that as a framework, I can invent more than enough ways for students to respond.

Third, and most important, understanding and knowing how to use theory gives me more control over teaching. The more I rely on someone else's practical ideas, whether I find them in an English Journal, a Ken Macrorie book, a textbook, a teacher's manual, or another teacher, the more I let someone else decide what my students will be doing. I still borrow ideas freely, but now only after I have decided a particular idea will fit the theory I work from.

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● ● READING, VOCABULARY, AND CRITICAL THINKING ● ●

Diederich, Paul B. Research 1960-70 on Methods and Materials in Reading. Princeton, N. J.: ERIC, 1973.

"The national reading problem is not that massive numbers of students cannot read in the sense of not knowing grapheme-phoneme correspondences but that many persons do not wish to read for pleasure or information and do not comprehend either written or oral messages well. In effect, the national problem might just as easily be called the national thinking or comprehension problem...."

The Third National Assessment in Reading:

Over the decade, there have been impressive gains in the overall reading of nine-year-olds; thirteen-year-olds gained in reference skills and literal understanding items, but showed no increase in inferential items; seventeen-year-olds did not show any gains during the nine-year period and instead showed a steady decline in inferential skills. Most of the gains reported in all groups were among the lowest achieving groups with some decline observed among the highest-achieving groups in ages 13 and 17. Implications are that the higher order skills need to receive greater emphasis, particularly in the middle and upper grades.

Cooper, Charles R. and Anthony R. Petrosky. "A Psycholinguistic View of the Fluent Reading Process." Journal of Reading 19 (December, 1976): 184-207.

Cooper and Petrosky reviewed the research on the psycholinguistic aspects of reading to isolate the following strategies used by the skilled reader: (1.) discovers the distinctive features of words and meanings; (2.) risks errors in order to learn about the text and predict meaning; (3.) reads for meaning not word identification; (4.) guesses unfamiliar word meanings from context or skips them; (5.) brings previous knowledge to help understand the text; (6.) expects the text to make sense; and (7.) rereads to clear up uncertainty about meaning.

MacNaughton, D. E. "The Relationship Between Critical Thinking and Selected Variables." Unpublished doctoral dissertation, University of Calgary, Alberta, Canada, 1976.

A significant relationship does exist between three components (inference, deduction, interpretation) of critical thinking and listening vocabulary and reading vocabulary. However, another study in the social science area indicates that knowledge of terminology, while essential to critical thinking, is not sufficient by itself to insure critical thinking success. (Dressel, P. and L. B. Mayhew. General Education: Explorations in Evaluation. American Council on Education: Washington, D. C., 1954.)

Weaver, Phyllis and Fred Shonkoff. Research Within Reach: A Research-Guided Response to Concerns of Reading Educators. St. Louis: Central Midwestern Regional Educational Laboratory, 1978.

There is not enough evidence to know whether effective reading is a sequence of subskills or processes or if it is a holistic process, but theory suggests that "reading can be viewed as a set of subskills that can be taught and integrated." Evidence suggests that the component skills of comprehension—word recognition, vocabulary knowledge, prior experience, and organization—should be taught concurrently, rather than sequentially. Comprehension scores on reading tests can be improved by preparing students with exercises similar to the form of test questions, the instructions, and the time limit.

Graves, Michael F. et al. Structuring Reading Activities for English Classes. Urbana, Illinois: ERIC, 1976.

Teachers should adopt strategies for structuring reading activities into the traditional concerns of literature, language, and composition. Research shows several guiding principles for forming strategy: (1.) Success is crucial, but that is not to say that there should be no errors or that errors should be only pointed out. Success in learning takes place where errors are possible and feedback is a rule; (2.) Schooling should guide students from dependence to independence, but too much teaching is assumptive, that is, the tasks are assigned but not taught; (3.) Ability is the rate one learns; thus, most students can learn what we teach them, but at different rates.

Planning for reading instruction should include prereading (motivational) activities: previewing (informative about content) activities; preteaching vocabulary activities; and prequestioning activities. Reading activities should include: guided reading (inserted questions); alternate readings; modified readings (excerpts or simplifying syntax); and listening. Post-reading activities should include: post-questioning (consideration should be given to the levels of the questions, the number of questions, and the availability of answers); discussion; writing; and dramatics.

Karlin, Robert. "What Does Research Reveal About Reading and the High School Student?" What We Know About Reading, Agnella Gann, ed. Urbana, Illinois: NCTE, 1969.

Reading seems not to be a generalized skill, but instead involves the ability to interpret a particular area of knowledge, which is to say, there is not necessarily carryover from the reading program in language arts to reading in the content area. As many as 1/4 of all students lack skill to comprehend texts at the expected level. A review of several other studies (McDonald, Axelrod) point out that reading instruction must be the concern of all teachers in a school, but it involves total faculty commitment.

● ● ● LITERATURE ● ● ●

Purves, Alan C. and Richard Beach. Literature and the Reader: Research in Response to Literature, Reading Interests, and the Teaching of Literature. Urbana, Illinois: NCTE, 1972.

"Response to literature is complex, consisting of these interrelated parts: understanding; the POSSESSION of information and the ability to grasp verbal and human complexity; psychological readiness to become as objective as one can; the concomitant psychological ability to enter the world of work; the use of various evaluative criteria, both personal and impersonal; and the ability to articulate critical statements."

Understanding and liking literature are interdependent. Inexperienced readers reject what they do not understand. Readers are more interested in content than form, and some readers are influenced--attitudinally, emotionally, and intellectually--by what they read. Instruction in literature affects taste and style of response.

Studies support the transactional theory of literature set forth by Louise Rosenblatt: there is a reader and a text and the transaction between the two creates the poem, etc.

Suhor, Charles. "This is an Article on...Mass Testing in Literature." English Journal 64 (March, 1975), 46-49.

"Poor readers can understand ideas well beyond their ability to decode." The requisite for success on most literature tests is a set of complex mental operations, and sometimes the student whose thinking is subtle and precise is penalized by ambiguous multiple choice tests. Thus, both groups of students are often penalized by objective literature tests.

Sloan, Glenna Davis. "Developing Literacy Through Literature." Journal of Reading 34 (November, 1980), 132-136.

"A growing body of research indicates a direct link from hearing language read to success in independent reading. Studies by Carol Chromsky, Dolores Durkin, and others link early reading aloud to later success in learning to read, to the desire to read, and to general linguistic development." Another research review in Language Arts (1977) concludes that reading aloud is of proven benefit for children of all ages. Reading aloud makes ideas, concepts, and words accessible to students before they have sufficient skill to grasp them from a printed text.

● ● COMPOSITION, GRAMMAR, AND USAGE ● ●

Haynes, Elizabeth. "Using Research in Preparing to Teach Writing." English Journal (January, 1978), 82-87.

Handbook for Planning an Effective Writing Program (K-12) Sacramento. State of California, 1982), 3-5.

In 1973, Nathan Blount reported that only 15.7 percent of class time dealt with composition and most instruction was in the form of proofreading comments and correction on papers already written. The main way teachers have sought to improve writing has been the study of grammar with drill, diagramming, and exercises despite the fact that there are research reports as early as 1906 demonstrating that the teaching of grammar has little effect on accurate writing and speaking. The clearest agreement in the report of the Dartmouth Conference was that the study of grammar has no effect on written composition and in fact may be detrimental because it consumes instructional time that might be better spent on writing.

Other studies accumulate to indicate that more writing alone does not necessarily mean better writing and that intense, detailed evaluation of student papers is no more effective than moderate evaluation. The implication of all this research is that teacher time should go to guiding the development of a limited number of papers, solving communication problems before and during the process.

There is a growing body of research to show that sentence-combining practice without formal grammar instruction is an aid to sentence fluency and accuracy. (A 1980 study completed by Marvin Klein shows that sentence-combining improves reading ability. He hypothesizes that it engages the student in the internal workings of the sentence, a necessary act of reading comprehension.)

Several findings indicate that increased reading results in improved writing and that the study of written prose is effective in improving student writing. Omitting reading in an effort to increase the amount of writing does not seem to improve writing and can be detrimental to reading skill.

Other activities and attitudes that improve writing include: (1.) prewriting experiences (motivational, creative, thinking, talking); (2.) modeling (sharing with peers, editing in groups, imitating prose models, and teacher participation); (3.) praise (pointing out what is done well).

Hodges, Richard E. Learning to Spell. Urbana, Illinois: NCTE/ERIC, 1981.

The work that is emerging reveals that the ability to spell is a highly complex and active intellectual accomplishment, and not, as it has historically been viewed, a low-order memory task. Spelling ability correlates highly with reading ability.

Computer studies show the regularity of English spelling. Focusing on phoneme-grapheme correspondence only, a computer can spell correctly 50% of the time and miss only one correspondence another 37% of the the time. Considering that our language is not just a correspondence of speech sounds, but is also visually regular with word building elements, etc., the old myth--or excuse--about the irregularity of English spelling may have to be given up.

The implications from research for instruction include: (1.) spelling should be taught in the context of general language study; (2.) the development of spelling ability does not occur piecemeal, but is a holistic endeavor; (3.) spelling is a multisensory process so a variety of instructional approaches should be used; (4.) language knowledge is gained through daily language experiences; (5.) spelling ability not only requires the production of correctly spelled words, but the development of proofreading habits.

● ● INTEGRATING LANGUAGE SKILLS ● ●

Elkind, David. "Cognitive Development and Reading." Theoretical Models and Processes of Reading, 2nd ed. Newark, Delaware: IRA, 1976.

Writing (encoding) and reading (decoding) are related in that both involve the structuring of meaning. More opportunities for children to structure their own writing means better preparation for understanding the structures of other writers.

Ney, James A. "Comparison of Reading Miscues and Writing Miscues." Tempe, Arizona: Arizona State University, 1975.

Ney compared reading and writing miscues in students and found a high correlation between phonological pronunciation miscues in reading and spelling miscues in writing, but found a distinct difference in lexical/syntactic/semantic miscues. Concluding that the processing skills are different, he contends that reading and writing should be taught as mirror images of the same process, helping students see the similarities and differences between reading and writing.

Evanechko, Peter, et al. "An Investigation of the Relationships between Children's Performance in Written Language and Their Reading Ability," Research in the Teaching of English, 8 (Winter, 1974), 315-25.

Findings indicate that reading and writing use certain skills in common and that the presence of those skills result in better performance in both areas. Of the language behaviors indexed, fluency seemed to be the most important in reading success, followed by competency in the variety of sentence structures.

Epstein, Herman T. "Phrenoblysis: Special Brain and Mind Growth Spurt Periods: I, Human Brain and Skill Development; II, Human Mental Skill Development," Developing Psychiobiology 3 (1974).

Epstein's findings in the field of psychology and biophysics imply the need to re-think the educational system. In the past, the assumption has been that the brain grew regularly, but now research concludes that brain growth occurs in spurts, that seven alternating periods of great brain growth and plateau are experienced between age 2 and 16. Between 85 and 90 percent of learners will experience brain growth spurts between ages 2-4, 6-8, 10-12, and 14-16+. The plateau experienced during ages 12-14 is of great concern to the middle grades and high school. Most students of this age are in the 7th and 8th grades with a few in the 9th. Epstein points out that this age period will be a time of poor success if we focus upon mastery of new and higher cognitive thinking skills. He suggests programs to teach new facts and information within skills that were initiated by the close of age 10-12 and the refinement and consolidation of those thinking skills initiated by age 12.

These articles can be read in their entirety by checking with the IMC for back issues of English Journal, Journal of Reading, Reading Teacher, Research in the Teaching of English. The monographs from NCTE/ERIC can be purchased through the NCTE catalog, though many are available in the Secondary Education office. Allen Glatthorn's book Developing an English Curriculum for the Eighties has several suggestions for reading and Journal of Reading and English Journal publish regular research summaries.

ERIC Clearinghouse on Reading and Communication Skills

RESEARCH IN THE TEACHING OF ENGLISH

RTE

california english

EJ English Journal

JOURNAL of READING

the American Scholar

SQ3R

All too often, students (and adults) experience difficulty in understanding the content of reading material because they simply start at the beginning of an assignment and plod through the text word by word. There are several techniques which help comprehension of difficult material. All of these techniques incorporate three key ideas: (1.) previewing the material so that one has an idea of what it is about and a framework on which to hang the new ideas; (2.) interacting with the ideas presented rather than just reading passively; (3.) reviewing the material at a later time.

SQ3R is a familiar version of these techniques. It is used with elementary students and by many content area teachers.

SQ3R

1. **SURVEY** - Read the title, headings, subheadings, captions, summary.
2. **QUESTION** - Ask yourself questions about the material, making questions out of the headings and subheadings. It helps to write down questions.
3. **READ** - Read carefully, looking for the answers to the questions. Use all of the visual material (pictures, charts, and graphs) to gain information.
4. **RECITE** - Talk about it, read parts aloud. Or take notes on reading. See if all of the questions are answered.
5. **REVIEW** - Check notes and questions. Recite or list the important points in the reading.

DIRECTED READING ACTIVITY

The Directed Reading Activity is closely related in concept to the SQ3R principles.

Step 1. Getting ready to read and study: This part of the lesson, often neglected or even omitted, is probably the most important. It is here that the actual teaching takes place.

- a. Discuss previous experiences or reading related to the new lesson (connecting the new with the old).
- b. Study pictures.
- c. Discuss pronunciation and meaning of new words; review words previously taught (in context, not isolated word drill).
- d. Develop time concepts.
- e. Review or teach an important reading or study skill needed in doing the lesson.

f. Set the purpose for study: For what shall we read?

  (1.) Go over questions in the book to be answered by reading.
  (2.) Put other questions or topics on the board for pupils to use as a guide to their reading (emphasis on inferential-type questions).
  (3.) Identify the kind of experience which will follow the lesson and for which pupils should prepare (a class discussion of certain points, a test, oral reading).

h. Read aloud the early passages to capture interest or help students hear the tone of reading.

Step 2. Guided silent reading and study (sometimes accompanied by making study notes): If Step 1 has been thoroughly done, pupils can work efficiently with very little teacher help.

Step 3. Follow-up: As in Step 1, select one or more of these follow-up suggestions in accordance with the nature and purpose of the lesson.

a. Discussion of the content.

b. Written response on content.

c. Oral rereading—always for a specific purpose, such as to check on important information, to help others to enjoy a fine description, etc.

d. Creative activities.

  (1.) Dramatization.
  (2.) Writing about personal experiences related to the lesson.
  (3.) Preparation of original projects or reports.

e. Workbook assignments to strengthen specific skills shown to be weak as a result of doing this lesson.

f. Additional vocabulary practice.

g. Interpretation of a related experience.

  (1.) Another poem or story on a similar theme.
  (2.) A demonstration showing the same specific principle in action in a different situation.

h. Related reading in other texts and library books.

BLOOM'S TAXONOMY

1. KNOWLEDGE includes those behaviors and test situations which emphasize the remembering, either by recognition or recall, of ideas, material, or phenomena.

   Knowledge of specifics, the recall of specifics and isolatable bits of information.

   Knowledge of ways and means of dealing with specifics, methods of inquiry, the chronological sequences, and the standard of judgment within a field.

   Knowledge of the universals and abstractions in a field, the large structures, theories, and generalizations which dominate a subject field.

2. COMPREHENSION is to know what is being communicated and to be able to make some use or sense of the material or ideas contained in it.

   Translation: state the problem in own terms.

   Interpretation: identify and comprehend the major ideas which are included in a communication as well as understand the interrelationships.

   Extrapolation: extend the trends or tendencies beyond the given data.

3. APPLICATION is the transfer to new situations of concepts, generalizations, or ideas gathered.

4. ANALYSIS emphasizes the breakdown of the material into its constituent parts and the detection of the relationships of the parts.

   Analysis of Elements: recognize unstated assumption, distinguish facts from hypotheses, fact from opinion, conclusions from supporting statements.

   Analysis of Relationships: after distinguishing parts, determine relationships (i.e., ability to detect logical fallacies in arguments, recognize relevance in the validation of judgment.)

   Analysis of Organizational Principles: infer the author's organization, purpose, point of view, traits of thought, technique.

5. SYNTHESIS requires putting together the elements and parts so as to form a whole.

   Production of a unique communication: get ideas, feelings, and experiences across to others.

   Production of a plan or proposed set of operations.

   Derivation of a set of abstract relations: produce or derive abstract relations beginning with concrete data (inductive) or with basic propositions (deductive).

6. EVALUATION means making judgments about the value of an idea, work, etc.

   Judgments in terms of internal evidence.

   Judgments in terms of external evidence.

Questions asked at various levels of Bloom's Taxonomy might begin with these verbs. Notice how the thinking required to answer a Knowledge question is relatively simple and how it becomes more and more complex as one works toward the highest level of the taxonomy, Evaluation.

KNOWLEDGE	COMPREHENSION	APPLICATION	ANALYSIS	SYNTHESIS	EVALUATION
define	estimate	change	analyze	alter	appraise
describe	explain	construct	break down	combine	conclude
explain	generalize	demonstrate	diagram	compare	criticize
identify	interpret	modify	dissect	contrast	decide
list	predict	organize	distinguish	compile	discriminate
name	rearrange	prepare	divide	compose	evaluate
repeat	reorder	produce	illustrate	create	infer
state	rephrase	solve	outline	design	interpret
	rewrite	use	point out	devise	judge
	summarize		select	extend	justify
			separate	formulate	support
			subdivide	modify	verify
			take apart	organize	
				plan	
				reconstruct	
				revise	
				symbolize	
				translate	
				vary	

ASKING QUESTIONS

Asking questions--in class discussions, tests, or writing assignments--is one of the basic ways by which the teacher stimulates student thinking and learning. And it is by asking questions and studying the answers that the teacher measures and evaluates the reading and learning progress of students.

Level of Questions:

The level of thinking at which students perform is determined in large measure by the kinds of questions teachers ask. Bloom's Taxonomy lists six levels of thinking. In designing questions or study guides, it is often sufficient to condense Bloom's six categories into three:

1. Fact-level questions - these are simple questions to check comprehension of material stated directly in the passage. (Note: A "Why" question may be a fact level question if the answer is stated in the passage.)

2. Inference-level questions - these require the student to make inferences or draw conclusions which were not directly stated in the material read.

3. Evaluative or applied-level questions - these require that the student make judgments or apply the ideas in a different setting or time-frame.

Sequence of Questions:

Teachers who are eager to improve comprehension and thinking skills sometimes lose students by jumping directly to higher level questions. In developing any topic, it is important to build a concrete base of shared information by starting with fact-level questions. Once a teacher is sure students have the basic information, they can then lead them to higher levels of thinking by asking inferential questions. Evaluative and applied-level questions are often suitable for the culmination of a lesson or of a whole unit.

Involving Students:

Students can profit from learning about levels of questions. They can design questions at different levels or can keep records of the types of questions asked in their textbooks or classes.

READING COMPREHENSION IS THINKING -- USE QUESTIONS TO RAISE THE LEVEL OF THINKING OF YOUR STUDENTS.

?

QUESTION PATTERNS FOR CRITICAL-READING AND THINKING

Seeing Relationships

Among people: Why did John shout, "No, no!" How did he feel? Why?

Between situations: Could this story have happened here?

In a chain of events: Where might Father have been? Why do you suppose he went away?

Drawing Conclusions

About coming events: What will happen next?

About current happenings: Why did Tom want the car to go fast?

When the daughter says, "Oh, that's not fair," what might she mean?

About story type: Could this story really have happened? Why?

About values: What would you have done? Would you have acted like anyone in the story? What would you have done differently? Why?

About people: What word would you choose to describe these people? Sad? Happy? Excited? etc. Why? What kind of person do you think ______ was? Why?

Inferring

About the situation: What time of year was it? How can you tell? Was this Mary's only chance? Why?

About people: Why do you think George liked John so much?

About the author: Some stories, especially at the beginning levels, do not lend themselves to every kind of questioning. What do you think the author thinks about ______? Why? What do you think he wants you to think? Why? What kind of person do you think he is? Why?

About events: Do you think ______ caused ______? Why or why not? Why do you think.........?

Making Comparisons

Of people: How was Susan like ______? Do you know anyone like Betty? How are they alike? Have you ever felt the way Susan did? When?

Of situations: How is farming in our community like the farming in this story?

Of stories: Is this story like another we've read? How? Why does this story belong in this unit of stories in our book?

Of authorship: How would you know that this story was written by the same author who wrote "The Green Light"?

Distinguishing Relevant from Irrelevant

In relation to main idea: Why do you think the story was called ______? Are those good reasons? Do they all show why?

In judgment of character, situation, or plot: What kind of person would you say ________ was? Why? Are those good reasons for calling him a hero (or another appropriate characterization)?

In finding the irrelevant idea in a statement: I am going to write a sentence on the chalkboard from our story, but one idea in it is wrong. You are to find it and tell me why it's wrong.

Evaluating the Facts or the Reasoning

Within the story: Could this be a true story? Why or why not? Do you think ______ had a good reason for acting as he did? Why or why not? Do you think it would have happened quite this way? Why? Do you think ______ gave a good reason for what he did? Why? How well do you think the father understood his wife and daughter?

In comparing story facts with outside data: Does this story agree with the other things we've read about______? What could (name of character) ______ have said instead of ______? How does the author begin to create a feeling of mystery and interest at the beginning?

"Mapping a chapter" is a substitute for outlining or note-taking.

Mapping: A Technique for Translating Reading into Thinking

M. BUCKLEY HANF

IT WOULD BE quite difficult today to find a competent teacher who would argue *against* the case that reading is thinking. But it may be quite easy to find a teacher who does not know *how* to teach the strategies of translating reading into thought. Mapping, a simple technique of structuring information in graphic form, is as old as the flow chart, the sentence diagram, and sketch and as new as the theoretical model design or the tree diagram of transformational grammar. Used as a study technique with SQ3R, as an aid to recall with an approach to rapid reading like Evelyn Wood's, and as a substitute for note-taking and outlining, mapping is worthy of careful consideration for increasing reading comprehension and retention.

What Is Mapping?

A map is a graphic representation of the intellectual territory traveled or to be traveled via reading. (See Figure 1.) It is a verbal picture of ideas which are organized and symbolized by the reader. Map making, an exercise in critical thinking, demands the student's insightful judgments and discriminate decisions about the material. First, the reader decides the map's starting point by locating the primary thesis or main idea. Next he determines the secondary categories or principal parts. After labeling these parts, the reader connects them with the main idea. He now has a picture of the basic structure of the material. The next and last step is adding the supporting details. One cannot make a map without being keenly involved in critical thinking.

The teachers who will be most enthusiastic about mapping will be those seeking a reading technique that maximizes students' active participation, affords immediate feedback, emphasizes critical thinking and transfers to other subjects. Yet it is a technique that allows for individuality, creativity, and cognitive style.

M. Buckley Hanf. "Mapping: A Technique for Translating Reading into Thinking," Journal of Reading (January, 1971), 225-230, 270. Copyright © International Reading Association. Reprinted with permission.

How to Make a Map

If you have ever designed a flow chart, you know the basic procedure for map making. In a flow chart or any graph, the information is arranged in hierarchical order of intellectual importance. Words are kept at a minimum. The effect is that of perceptual comprehension rather than verbal. Instead of reading the information, one *sees* it. The Gestalt, seeing the whole and all its related parts, yields a powerful impact, immediate comprehension and easy retention.

The student can easily design a map in three basic steps:

IDENTIFICATION OF MAIN IDEA

Let us say that a student is reading a chapter on "Black Widow Spiders" in his science text. After considering his purposes for reading the chapter, he may decide to map the information. If this is the case, his first step is to write the title or main idea on a sheet of 8½ x 11 paper or a 5 x 8 card. He may write the main idea or the title anywhere on the paper as long as he can build the rest of the information around it. To make the primary thesis or main idea stand out, he draws a conspicuous circle, square or any other shape around it. As simple as this appears, it is an important step, for the reader now has a direction toward which his mental energies may be channeled. When writing down the main idea, the student should think of all that he *already* knows about the subject, and should decide on what he *expects* to find in the chapter. Three or four demanding questions about the subject should be written on the other side of the map. This first step, then, does three things: 1) prepares the mind, 2) awakens related past experiences, and 3) sharply guides the thinking. The student is now ready for the second step.

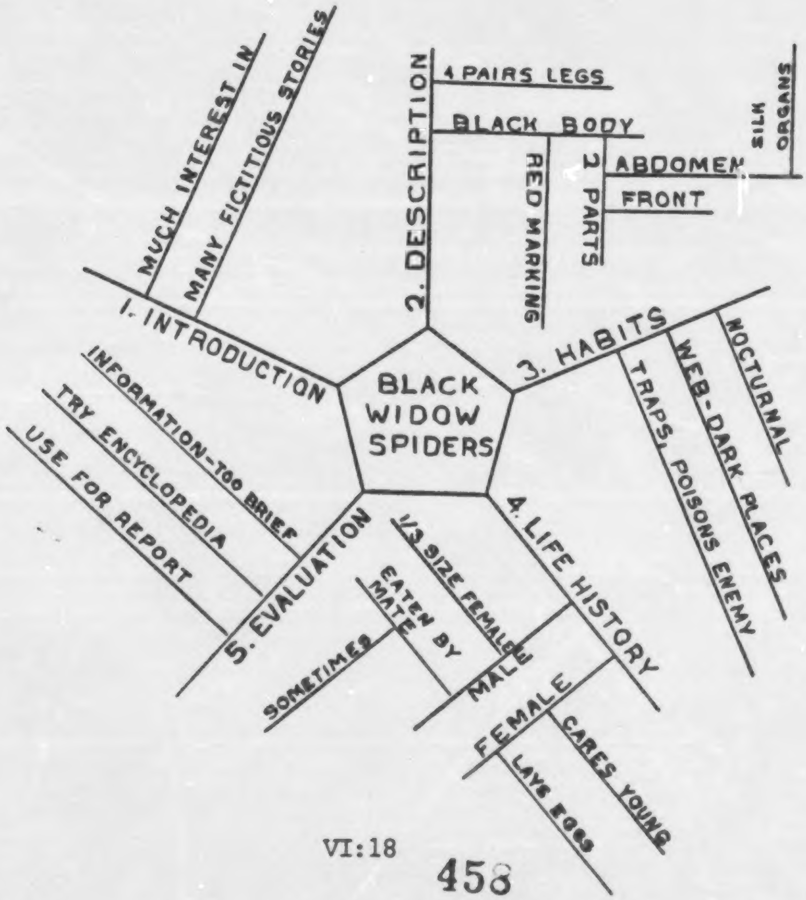
SECONDARY CATEGORIES

The second step is as difficult as the first step is easy. The reader needs to categorize, organize and symbolize the secondary categories or principal parts that support the main idea. What aspects of black widow spiders will the chapter tell about? The reader should hypothesize what he *thinks* the basic parts will be and then check his accuracy by skimming the chapter. If the chapter is divided into sections, and if the sections are labeled, the reader's task is greatly simplified. He may use the sections and their titles as secondary categories on his map. If there are no divisions, the reader must group and label the information. The categories need to be kept to a maximum number, in general no more than six or seven. After skimming, the reader may appraise his material as follows: first there is an introduction, then there is a part on how spiders look, then there is a part on what they do, and it ends with a part on life cycles. For these sections the reader creates labels, i.e., introduction, description, habits, and life cycle. The reader notes that he has four basic categories around the main idea. If he adds the standing category of evaluation where he judges and assesses the quality of the material, he [illegible] five categories. Knowing the number of basic parts, the reader designs the rest of his map. The drawing of the secondary categories around the main idea completes the *basic structure*. The reader now has a picture of the intellectual territory he must explore and conquer. If the student places a question mark after each category, he knows what answers are needed. Guided thinking leads to more direct, effective and faster reading!

SUPPORTING DETAILS

With this larger view of the chapter in mind, the student carefully reads the chapter for details. After reading and *from memory*, the student completes his map by adding details. The value in completing the structure from memory is that the reader is immediately held accountable for his reading. Does he or does he not know the important facts about each category? If he doesn't, it is better to realize the truth now than later. In most cases, the student will have comprehended some sections well and others poorly. The map provides immediate feedback as to which categories need another reading.

After the student has completed the map, he has a graphic summary of the chapter. All on one page, all comprehensible at a glance, the student's map provides him with notes for easy review. Imagine, if you will, the difference in reviewing ten pages of maps—one map representing one chapter—and in rereading ten chapters!


BLACK WIDOW SPIDERS
1. INTRODUCTION
MUCH INTEREST IN
MANY FICTITIOUS STORIES
2. DESCRIPTION
4 PAIRS LEGS
BLACK BODY
RED MARKING
2 PARTS
ABDOMEN
SILK ORGANS
FRONT
3. HABITS
TRAPS, POISONS ENEMY
WEB-DARK PLACES
NOCTURNAL
4. LIFE HISTORY
1/3 SIZE FEMALE
MALE
EATEN BY MATE
SOMETIMES
FEMALE
CARES YOUNG
LAYS EGGS
5. EVALUATION
INFORMATION-TOO BRIEF
TRY ENCYCLOPEDIA
USE FOR REPORT

The Map

One must remember that the design is according to the architect—the student. Maps are always unique, reflecting the personality of the maker.

In looking at the map, do you immediately realize the main idea? Would this help us in teaching the skill of identifying the principal topic? When you look at the map, do you quickly ascertain that the main topic is made up of five secondary categories? Would this help in the teaching of organization, relevant information, relationships, etc.? Do you easily see the branching effect—the flow of main information into secondary categories, and secondary into tertiary details, and details into details?

Notice the secondary topic "description." An important third level detail that modifies this category is the fact that spiders have black bodies. A particular about bodies is still another detail (now fourth level) that the body has two parts. A fifth level detail is that the two parts are the front and the abdomen. A further detail about the abdomen is that the silk spinning organs are there. Six levels of generality all sorted and in their place! Would this technique be helpful in teaching the skill of interrelationships?

Why Mapping Is Important?

MAPPING DEVELOPS CRITICAL THINKING

Hilda Taba (*4*) once wrote: "Educators have long said to themselves and to others that the proper business of school is to teach students to think. Yet this objective has remained a pious hope instead of becoming a tangible reality." Mapping is thinking; constructing and creating the organizational design of ideas, selecting the information that is relevant, and sorting this into its proper place, relating all facts to the whole and relating facts to other facts, and finally responding with personal reaction to the material.

One problem is the use of the term "critical thinking." As David Russell (*3*) reminds us: "One trouble in educational writing is that critical thinking has so many meanings." Perhaps we can reduce the ambiguities of the term by deciding upon three basic skills of critical thinking: 1) acquisition of information 2) organization (structuring and symbolizing), and 3) evaluation. Even though these intellectual activities may be ordered in different sequences and called by different names, they are fundamental to thinking. Notice how mapping develops these skills.

MAPPING INCREASES REASONING ABILITY

An important point that we often lose sight of is that reading does *not* have its own unique set of cognitive skills. Much closer to the truth of things is that reading—and every other language operation—employs in its own special style the same basic skills of critical thinking. The reason for this is that reading is essentially a *language-thought* activity. Reading, at its best, is the thinking of a book. As early as 1917 E. L. Thorndike (*5*) wrote of "reading as reasoning," saying that the reader had to use the same sort of "organization and analytic action of ideas as occurs in thinking of supposedly higher sorts."

MAPPING IMPROVES MEMORY

Jerome Bruner in *Process of Education* wrote: "Perhaps the most basic thing that can be said about human memory, after a century of research, is that unless detail is placed in a structured pattern, it is rapidly forgotten." (*1*) The map, of course, is a structured pattern and all details are neatly connected to larger units. When the reader designs the basic structure—the main idea and the secondary categories—he has apprehended all the information he needs to remember. All the details that support the categories "ride free" by attaching themselves to a larger unit.

In mapping, a most important feature is that of symbolizing or labeling. All details are grouped or categorized and the category is given a general label. The importance of this action is that the label or symbol acts as a trigger for all the information stored in the mind under that title. George Miller in "Information and Memory" explains this concept. "Our memories," he tells us, "are limited by the number of units or symbols we must master, and not by the amount of information that these symbols represent. Thus it is helpful to organize the material intelligently before we try to memorize it. The process of organization enables us to package the same total amount of information into far fewer symbols, and so eases the task of remembering." (*2*)

In our example, the student packaged all the facts into six basic symbols—the main idea and the five secondary categories. It is these six symbols the student memorizes and not the particular information. When the student thinks of the title, that label triggers the basic categories. When the student thinks of a particular category, its label triggers all the facts that complete the label. Through structuring and symbolizing, mapping provides a technique for maximizing retention. If the student wishes to give a talk or write an essay, the basic structure of the topic is all he needs.

Mapping applies as well to critical listening as to critical reading. The student needs to continuously select and organize what he hears into a pattern of related ideas. Since key words and phrases are used in mapping, the student is freed from the frantic attempt to write everything down. In fact all of his time is spent in thinking. Try mapping a lecture and see if you do not agree.

It is difficult to describe a technique such as mapping. John Dewey once said that comprehension is action; one must do before one understands. This is especially true of mapping. When working out your design remember the principal points.

Mapping is an exercise in thinking which cannot be performed without the active intellectual participation of the student. Dr. Taba is right. The proper business of school is to teach students to think. The technique of mapping will help us in this endeavor.

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3. Russell, David H. "Research on the Processes of Thinking With Some Application to Reading," *Elementary English, 42,* (April 1965), p. 370.

4. Taba, Hilda, "The Teaching of Thinking," *Elementary English, 42,* (May 1965), p. 534.

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S.A.T. Vocabulary—**Ninth**

1. adage
2. baroque
3. condiments
4. dilettante
5. gist
6. gutteral
7. misogyny
8. paradox
9. satiated
10. syntax

1. adamant
2. berate
3. contrite
4. glean
5. haggle
6. illiterate
7. mitigate
8. parody
9. raucous
10. tactile

1. adroit
2. bizarre
3. copious
4. disparage
5. gloss
6. hapless
7. moot
8. pensive
9. raze
10. tawdry

1. adversary
2. blatant
3. crass
4. disparity
5. goad
6. harangue
7. mundane
8. permeate
9. recalcitrant
10. tenuous

1. affable
2. boorish
3. culinary
4. divergent
5. expedite
6. hedonism
7. myriad
8. petulant
9. redundant
10. tepid

1. allay
2. bovine
3. cursory
4. docile
5. facade
6. holocaust
7. nebulous
8. oblivion
9. remorse
10. tortuous

1. allegory
2. brackish
3. dastardly
4. dogmatic
5. feline
6. hovel
7. nefarious
8. odious
9. sham
10. taxic

1. altercation
2. bucolic
3. dearth
4. dolorous
5. ferret
6. hyperbole
7. nocturnal
8. ornithology
9. sloth
10. tractable

1. altruism
2. cacophony
3. delete
4. dolt
5. fetish
6. knell
7. nomad
8. ostracize
9. sodden
10. trajectory

1. amnesty
2. cajole
3. derision
4. dormant
5. florid
6. lair
7. nondescript
8. protagonist
9. somnolent
10. trepidation

1. apex
2. desist
3. dour
4. imbibe
5. lethal
6. nadir
7. novice
8. racy
9. sporadic
10. urchin

1. apostle
2. candor
3. dupe
4. effrontery
5. imprudent
6. levity
7. noxious
8. phlegmatic
9. sanguine
10. usurp

1. ardent
2. carnage
3. elucidate
4. duress
5. impunity
6. indolent
7. loath
8. pilfer
9. stalwart
10. vacillating

1. artisan
2. catholic
3. emaciated
4. ebullient
5. inane
6. infectious
7. lurid
8. plagiarism
9. stipend
10. venial

1. artless
2. caustic
3. enigma
4. forensic
5. incessant
6. insatiable
7. mandatory
8. ponderous
9. stultify
10. verbose

1. augment
2. charlatan
3. ennui
4. formidable
5. indigenous
6. insipid
7. manifold
8. pragmatic
9. succinct
10. vicarious

1. autonomous
2. clandestine
3. eiptome
4. fracas
5. indigent
6. inundate
7. masticate
8. precarious
9. superflous
10. voracious

1. avarice
2. clemency
3. erudite
4. furtive
5. gossamer
6. ironic
7. maudlin
8. procrastinate
9. supine
10. waive

1. ballast
2. comely
3. eschew
4. galleon
5. gregarious
6. irrevocable
7. maxim
8. prodigal
9. supplicate
10. zany

1. banal
2. complacent
3. despot
4. garish
5. grimace
6. jaded
7. mendacity
8. sagacity
9. surmise
10. zealot

HOW TO EXPAND YOUR VOCABULARY

There are various ways of extending the vocabulary. And we all practice the main ones—reading and talking—every day. But if we talk to the same people about the same subjects—as most of us do—and read the same papers and magazines year in and year out, we will soon come to a point of diminishing returns.

The exceptional person who wants to enlarge his speech and his thoughts and to express himself more effectively will make a conscious effort to break out of a deadly routine. When he encounters a totally strange word, he will look it up; when he finds, as he usually will, several meanings ascribed to it, he will give some thought to the context of the word. When he meets a strange word that he thinks he understands from the context, he will still look it up—just to make sure that his assumption was correct. He will often find that it was *not*. He may discover that the word has meanings he had not suspected. One of these meanings might show the passage to have a meaning different from the one he had assumed. In this case, he should not feel let down because his guess was wrong, but elated because he was right hot to let his guesses go unchecked.

By mastering a new word every day, by being continually on the alert for it in conversation and reading, by using it with discretion in his own speech, the exceptional person will, if only by heightening his awareness of words and meanings, move himself up into a wholly different intellectual class.

from
"Sizes and Kinds
of Vocabularies"
by
Bergan Evans

S.A.T. Vocabulary - Tenth

1. abet
2. burnish
3. ethereal
4. imperious
5. iniquity
6. martinet
7. opulent
8. prolific
9. skulk
10. travesty

1. abeyance
2. cadence
3. didactic
4. impervious
5. innocuous
6. mellifluous
7. ostensible
8. ribald
9. solace
10. turbid

1. abject
2. capitulate
3. diffident
4. implacable
5. inordinate
6. miasma
7. ostentation
8. rudimentary
9. sonorous
10. umbrage

1. abscond
2. cataclysm
3. discursive
4. improvident
5. insensate
6. millennium
7. overt
8. ruminate
9. sophistry
10. vociferious

1. abstruse
2. cavalier
3. domicile
4. incarcerate
5. insidious
6. misanthropic
7. prowess
8. schism
9. unanimity
10. whet

1. acquiesce
2. chicanery
3. dotage
4. incipient
5. insurgent
6. misnomer
7. prudence
8. scourge
9. unctuous
10. wizened

1. ambulant
2. cogitation
3. foible
4. gyrate
5. intrepid
6. palpable
7. quandary
8. scrutinize
9. surreptitious
10. unplumbed

1. amenable
2. commodious
3. foray
4. hackneyed
5. irascible
6. paltry
7. quell
8. secular
9. omniscient
10. unremitting

1. animosity
2. conflagration
3. gamol
4. heinous
5. modicum
6. paraphase
7. queue
8. rapacious
9. tantamount
10. untenable

1. antithesis
2. congealed
3. genesis
4. hoary
5. motley
6. parody
7. pusillanimous
8. refute
9. temerity
10. unwonted

1. arable
2. debauchery
3. germane
4. jettison
5. munificence
6. parsimonious
7. quirk
8. relevant
9. temporal
10. urbane

1. arbiter
2. decadent
3. expunge
4. jingoist
5. nepotism
6. patrician
7. raiments
8. replenish
9. tenacious
10. vanguard

1. archetype
2. cupidity
3. harbinger
4. narcissus
5. labyrinth
6. nemesis
7. panacea
8. sycophant
9. stentorian
10. saga

1. articulate
2. defray
3. extrinsic
4. jostle
5. niggardly
6. pedantic
7. rancor
8. reprehensible
9. quixotic
10. venerable

1. askew
2. defunct
3. fatuous
4. juxtaposition
5. noisome
6. peruse
7. pinnacle
8. repugnance
9. subjugate
10. verdant

1. aspersion
2. edifice
3. fetter
4. knoll
5. nonentity
6. nullify
7. platitude
8. sedentary
9. subterfuge
10. vernacular

1. assuage
2. empirical
3. filial
4. laminated
5. lugubrious
6. obeisance
7. plethora
8. sepulchral
9. succulent
10. viable

1. atrophy
2. encroach
3. idyllic
4. lethargy
5. maelstrom
6. obsequious
7. predatory
8. sequestered
9. sullied
10. vindicate

1. auspicious
2. emphemeral
3. ignominious
4. licentious
5. malaise
6. obstreperous
7. prevaricate
8. shirk
9. tirade
10. vapid

1. avocation
2. epistle
3. immutable
4. litany
5. malleable
6. obtuse
7. probity
8. sinuous
9. transgression
10. venal

FLASHCARDS COME THROUGH WHEN YOU WANT TO REVIEW.

S.A.T. Vocabulary Eleventh

1. ablution
2. baleful
3. deleterious
4. garrulous
5. inclement
6. inured
7. pernicious
8. rampant
9. recondite
10. suffuse

1. aegis
2. bastion
3. denouement
4. gauche
5. increment
6. invective
7. perspicacity
8. polemic
9. recumbent
10. supercilious

1. affront
2. belie
3. deprecate
4. generic
5. inculcate
6. inveterate
7. nugatory
8. polyglot
9. redolent
10. surfeit

1. ameliorate
2. blandishment
3. effete
4. evince
5. gratuitous
6. inviolable
7. obdurate
8. portend
9. remonstrate
10. tacit

1. analogous
2. bumptious
3. emanate
4. excoriate
5. hiatus
6. mordant
7. obstrusive
8. precipitous
9. remuneration
10. tautology

1. anomaly
2. capacious
3. endemic
4. exculpate
5. histrionic
6. mufti
7. officious
8. presage
9. renege
10. torpor

1. askance
2. compunction
3. disputations
4. fissure
5. languor
6. paucity
7. proviso
8. salubrious
9. sedition
10. ubiquitous

1. asperity
2. contiguous
3. flotsam
4. flaccid
5. lassitude
6. pecuniary
7. puerile
8. salutary
9. sedulous
10. unconscionable

1. assiduous
2. conundrum
3. fortuitous
4. illusory
5. leonine
6. penchant
7. punctilious
8. sapient
9. sententious
10. unequivocal

1. atavism
2. coterie
3. fractious
4. immured
5. limpid
6. penurious
7. purport
8. sardonic
9. sinecure
10. vagary

1. attrition
2. cryptic
3. fulsome
4. impecunious
5. inexorable
6. peremptory
7. querulous
8. sartorial
9. soporific
10. vicissitudes

1. baroque
2. bigot
3. celibant
4. dubious
5. egregious
6. harpy
7. ilk
8. sinister
9. talisman
10. voluptuous

1. antipathy
2. cartel
3. engender
4. exigency
5. homily
6. nomenclature
7. onerous
8. pristine
9. reprobate
10. traduce

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1. aquiline
2. celerity
3. esoteric
4. expatiate
5. jocose
6. nostrum
7. onus
8. prodigious
9. reproof
10. transitory

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1. archaic
2. circumspect
3. euphemistic
4. extant
5. kinetic
6. ludicrous
7. oscillate
8. revere
9. resilient
10. tremulous

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1. arduous
2. coalesce
3. euphonious
4. extirpate
5. lachrymose
6. machination
7. promulgate
8. rueful
9. respite
10. trenchant

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1. artifice
2. congent
3. desultory
4. factious
5. laconic
6. milieu
7. propensity
8. salacious
9. restive
10. truculent

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1. ascetic
2. cognizant
3. dilatory
4. fecundity
5. lambent
6. palliate
7. propitious
8. salient
9. reticence
10. turgid

11

1. augury
2. debility
3. furbished
4. importune
5. ingenuous
6. perfidy
7. quiescent
8. scintillate
9. specious
10. vitriolic

1. august
2. deference
3. gamin
4. impugn
5. intransigent
6. perfunctory
7. rakish
8. scurrilous
9. spurious
10. wryly

dictionary
HOW TO BEAT THE SAT

SUGGESTED PRECOLLEGE READING

Shakespeare - Plays

1. Julius Caesar
2. Hamlet
3. King Lear
4. Macbeth
5. Romeo and Juliet

Poets - British

1. W. H. Auden
2. William Blake
3. Robert Browning
4. Robert Burns
5. Lord Byron
6. Geoffrey Chaucer
7. Samuel T. Coleridge
8. Thomas Hardy
9. Robert Herrick
10. Gerard Manley Hopkins
11. A. L. Hausman
12. John Keats
13. John Milton
14. William Shakespeare
15. Percy B. Shelley
16. Alfred Lord Tennyson
17. Dylan Thomas
18. William Wordsworth
19.. William Butler Yeats

Poets - American

1. e. e. cummings
2. James Dickey
3. Emily Dickinson
4. T. S. Eliot
5. Robert Frost
6. Allen Ginsberg
7. Langston Hughes
8. Robert Lowell
9. Marianne Moore
10. Edgar Allen Poe
11. Ezra Pound
12. Edwin Arlington Robinson
13. Theodore Roethke
14. Carl Sandburg
15. Walt Whitman
16. Richard Wilbur
17. William Carlos Williams

Works in verse and prose:

1-2. Suggested above all others in this section, the Bible--at least a substantial portion of it--and Homer's Odyssey
3. Jane Austen, Emma; Pride and Prejudice
4. James Baldwin, Go Tell It on the Mountain
5. Samuel Beckett, Waiting for Godot
6. Charlotte Bronte, Jane Eyre
7. Emily Bronte, Wuthering Heights
8. Albert Camus, The Stranger
9. Lewis Carroll, Alice in Wonderland
10. Rachel Carson, The Sea Around Us
11. Willa Cather, My Antonia
12. Cervantes, Don Quixote
13. Eldridge Cleaver, Soul on Ice
14. Joseph Conrad, Heart of Darkness; Lord Jim
15. James Fenimore Cooper, The Pathfinder
16. Stephen Crane, The Red Badge of Courage
17. Daniel Defoe, Robinson Crusoe
18. Charles Dickens, David Copperfield; Great Expectations; Oliver Twist
19. Fyodor Dostoevski, The Brothers Karamazov
20. Ralph Ellison, Invisible Man

Suggested Precollege Reading

21. Ralph Waldo Emerson, Essays
22. William Faulkner, The Bear
23. Henry Fielding, Joseph Andrews
24. F. Scott Fitzgerald, The Great Gatsby
25. Benjamin Franklin, Autobiography
26. William Gerald Golding, Lord of the Flies
27. Graham Greene, The Power and the Glory
28. Thomas Hardy, The Mayor of Casterbridge; The Return of the Native
29. Nathaniel Hawthorne, The Scarlet Letter
30. Joseph Heller, Catch-22
31. Ernest Hemingway, A Farewell to Arms; Short Stories; The Sun Also Rises
32. Hermann Hesse, Siddhartha
33. Homer, Iliad
34. Victor Hugo, Les Miserables
35. Aldous Huxley, The Brave New World
36. Henry James, The Turn of the Screw
37. James Joyce, A Portrait of the Artist as a Young Man
38. John Knowles, A Separate Peace
39. Malcolm X, The Autobiography of Malcolm X
40. Herman Melville, Billy Budd
41. Arthur Miller, Death of a Salesman
42. Mythology, Bulfinch's or Hamilton's collection
43. Eugene O'Neill, Desire Under the Elms; Long Day's Journey into Night
44. George Orwell, Animal Farm; 1984
45. Francis Parkman, Oregon Trail
46. Alan Paton, Cry, the Beloved Country
47. Plutarch, Lives (selections)
48. Edgar Allan Poe, Tales
49. Ole Edvart Rolvaag, Giants in the Earth
50. Edmond Rostand, Cyrano de Bergerac
51. Jerome D. Salinger, Catcher in the Rye
52. Bernard Shaw, Androcles and the Lion; Pygmalion; Saint Joan
53. Sophocles, Antigone; Oedipus Rex
54. John Steinbeck, The Grapes of Wrath
55. Jonathan Swift, Gulliver's Travels
56. Henry David Thoreau, Walden
57. John Ronald Renel Tolkien, The Lord of the Rings
58. Mark Twain, Huckleberry Finn; Life on the Mississippi
59. Virgil, Aeneid (especially books 2,4,6)
60. Thornton Wilder, Our Town
61. Tennessee Williams, The Glass Menagerie
62. Richard Wright, Black Boy

This list was compiled by the National Council of Teachers of English from a survey of college teachers across the country.

TEACHING THE WRITING PROCESS

In recent years, classroom practice in the teaching of writing along with research in how students acquire language have converged to form an exciting new model for the teacher role in writing instruction. Past practice has been for the teacher to assign appropriate writing topics, collect the papers after a reasonable time, and mark them assiduously; in a parallel development, the teacher would provide study in the classification, form, and use of language. This method of instruction worked for some students who perceived the relationship between the two developments and for some teachers who understood the need to help students make connections. The new model does not throw out either teacher response or language study, but rather suggests a process for the "reasonable time lapse" before the collecting of a paper that helps students get started, get responses while writing, and connect what they have learned about language to their own writing. The power of teacher expertise and time is focused on the process of writing rather than the finished product.

With the emphasis on "the writing process," practioners have come to speak of it in phases such as prewriting, writing, responding, revising, and editing. However, while providing opportunities for students in all phases of the process, the perceptive teacher recognizes that these are not steps in a sequence for every writing occasion; in fact, the process may be recursive, as in the case of the student who edits a misspelled word while in the writing stage or the case of the student who adds in more information while proofreading the final draft. The perceptive teacher will recognize as well that there is not a time requisite for the phases. Clearly, the purpose and rigor of the assignment and the fluency and maturity of the students will guide the teacher, and like all activity where students must use their own language, the use of different phases may vary from student to student in the same classroom.

To create a classroom environment and develop strategies that promote the writing process, the teacher need only understand the process, be attuned to his/her students, and be willing to try a few new methods and give up a few old habits. It takes no new books or equipment and can actually require less teacher time outside the classroom. The attached list of suggestions answers some common questions from teachers who change and from teachers who are new to the teaching of English. Classroom management questions are the most frequent and with due reason: it is a risk to use small groups and to delegate more responsibility to students for their learning. These suggestions are not to be taken as prescriptive or to imply a "right" method or a total picture. They are starters. There is much to be read about the writing process currently to which the bibliography will attest, but the best part of teaching the process is that all of one's favorite methods will fall into place and new ideas will develop because these practices are based on learning theory that makes sense.

BUILDING AN ENVIRONMENT TO TEACH WRITING AS A PROCESS:

Before school starts:

1. Order enough manila folders for all students to have one each semester.
2. Compose and duplicate Student Writing Progress Record and Personal Spelling List. (See attached samples.)
3. Find some file-folder-size boxes.

4. Index all of your available usage exercises into categories such as: spelling demons, homonyms, spelling rules, commas, etc.

5. Index textbook exercises into these same categories by page numbers.

6. Create mobiles or board displays of coordinating conjunctions and subordinating conjunctions; demons spelled correctly; spelling rules or pages where they can be located in reference book; and aids or reminders for any other usage skill you may be teaching.

7. Consider writing a letter home to parents about what the student will be learning and including an explanation that all writing will remain in the classroom so that you and the student can measure progress. (You might wish to compose one as a department. See attached sample.)

8. Plan your classes so that the revised papers come to you in collections of no more than 60.

9. Choose a writing topic for a pretest that will allow you to learn something about the student as well as his/her writing. (See attached samples.)

10. Plan an efficient method for students to move into and out of small groups so that you can rehearse it with them.

Within the first few days of the school year:

1. Establish in your opening day remarks that writing--along with reading, speaking, and language study--will be a focus of the class. Speak of it as a treat.

2. Hand out manila folders, Student Writing Progress Record, and Personal Spelling List. Discuss the ground rules for picking up and putting away folders.

3. Explain that writing in your classroom will be public (although there are many modes and uses for private writing such as diaries, notes, letters, lists), so students should try not to write about experiences that they cannot share with the class and/or parents.

4. Administer your chosen writing pretest topic, allowing about 30 minutes for completion. Have students choose a line or two from their papers to read, and go around the room quickly.

5. Collect samples and mark (possibly using the competency rubric). Comment as positively as possible on what the youngster says and list up to six areas for improvement at the top, or if you prefer, record these separately for your own reference. These papers should be stapled into the student folder.

6. Try a peer group activity as soon as possible. Brainstorming a problem and presenting a solution to the class is a good first choice. Team charades would be a good ice breaker and promote some group unit. NOTE: The decision about whether to seed groups or allow them to self-select is a teacher one. They seem to work both ways. Certainly, students who do not work well in a group should be changed in either case.

7. Explain to the students that you will not evaluate writing that has not been rewritten and edited except for essay examinations and that you will then evaluate every part of the process. Therefore, they will turn in all prewriting and all drafts with the final paper on top in ink.

8. Establish a safety zone around writing. Writing is a risk and no student should be humiliated, feel intense fear, or be punished. Tell your students that no piece of writing is wrong, though it may be unfinished. When you use personal experience topics, always create an "out," in case you have touched on too sensitive an issue for some students to write about in a public way.

As the year gets underway:

1. Require students to write 3 to 5 times a week for many purposes and many audiences. These writing occasions should not be considered as ends but as means. For example, the rationale for the writing topic might be the means of beginning a reading assignment or the means of getting one's ideas clear before a discussion or even the means by which the teacher finds out how much the student understands (a test).

2. Give points for these free and focused writing assignments, but do not evaluate. Treat yourself fairly and your students honestly. You might scan or spot read from time to time to see how the assignment worked or to get information or to check the progress of a particular student, but never mark errors. Tell the students that these are unevaluated exercises for practice.

3. Provide a variety of prewriting experiences appropriate to the maturity and needs of the student and appropriate to the difficulty of the assignment. It is just good teaching to begin as close to the student's experience as possible and to take him/her along in stages to the abstract and difficult. The more difficult the assignment, the greater the amount of time and prewriting you should plan. (Prewriting suggestions are attached.)

4. Require the student to revise, respond to peer's papers, rewrite, and edit about every two or three weeks. Here the writing occasion is an end in itself. The teacher will establish standards suitable to the student and the assignment and will expect the student to be developing a sense of the conventions of the language and an obligation to his/her audience to be accurate and clear.

5. Teach students how to use peer response groups and peer editing groups. Though responding and editing are different stages of the writing process, they are not necessarily mutually exclusive. Generally, peer response takes place while writing and revising is going on, and editing takes place as a final step before the paper is complete.

6. Evaluate only that which has been revised and edited. Even here you will wish to comment on types of errors or at most underline them so you do not become the final proofreader. Most importantly, comment honestly on what the student says. If you are using rubrics for each assignment, let the student know how he/she measures up, especially commenting on what has been done well. Comment on his/her whole process. ("Adding in a description of your grandfather in your revision really helped make your point.")

7. Assign usage exercises based on patterns of errors in the student's language usage. If the errors are legion, choose one at a time to focus on. Make usage exercises homework.

8. Teach students revision strategies one at a time, and hold them responsible for continuing to use the strategy after it has been taught. (A list of suggestions is attached.)

9. Teach students how to proofread for a convention after you have taught its proper use. For example, after you have taught sentence completeness, hand out photocopies of actual student papers and/or have students go back to their own writing and check for the error; then, hold them responsible for the convention on every revised and edited paper that you evaluate afterwards.

10. Teach students to use a rubric and evaluate holistically by using photocopy examples or papers (without names) from another class.

11. Write with your students from time to time. Read your writing and get responses from students on what could be improved or how nearly you realized your purpose.

12. Publish student writing in as many ways as your personal and school resources will allow and for many purposes. For example, excerpt passages from several papers that are especially fine and use them for discussion in class; excerpt examples of a writing problem when you are ready to help the class improve; post essays on the board; enter contests; and publish a class book (before spring open house).

Near the end of the year:

1. Give a post-test topic that uses the same format and time requirement as the pretest topic. Evaluate and compare with pretest and note changes. Use this information for yourself: where did improvement occur? how did it relate to the time and strategies that you used? where did unexpected improvement occur? where does the lack of progress indicate inadequate strategy? does progress relate to student maturity and ability?

2. Give the student a report on his/her progress and clearly outline areas where he/she can continue to improve. (Again, do not overwhelm the less able student. Choose a few important areas for improvement.)

3. Consider having the peer response groups compare pre- and post-tests and write evaluations about improvement. This evaluation could be done in the form of a letter.

4. Ask the students to select one of the papers that they have completed during the year to pass along to their next English teacher as a representation of their best writing. Department members might discuss how to work this out and how to use the papers, but the best effect of this activity is on the student who must make a choice and who will feel that someone is going to recognize what he/she is capable of doing and hold him/her responsible.

5. Make a big production out of returning the composition folders to be taken home. You might put a notice in the last parent letter that English students will be bringing home composition folders on June 10. Encourage them to treat these as treasures. Remind students that they may find the beginnings of another paper in an old composition folder and that many years hence, they will have a record of what they were feeling and thinking (publicly) during this year of their lives.

6. Consider individual writing conferences as a way of summarizing student progress and challenging them for the upcoming year. If the class is mature or you can get parent help, these conferences can be done in the classroom using Walter Loban's method described in Scrip and Scrippage.

PREWRITING STRATEGIES:

Prewriting generally refers to that talk, activity, or other stimuli used to start students on the road to discovering what they know. Don Murray has said that "writing is a process of discovery," and it is nowhere more obvious than in the prewriting stage. Prewriting may take students from internal thought, to verbalizing, to inventorying, and possibly on to classifying what they already know about a subject. It may lead to a recognition about what is not known, as well, and motivate students to find out more from other sources. There seems to be no necessary sequence or time. Ten minutes may start some students, while ten days may be needed for others. Generally, the amount of prewriting activity needed is related to the complexity of the assignment and the ability of the students. The more able and the more mature students may have internalized their own prewriting techniques so that teacher involvement may be minimal. A journal entry may be a writing assignment for a young student and a prewriting assignment for an older student.

1. Brainstorming sessions: Write the topic on the board and write student responses as quickly as possible without judgment. Have students brainstorm in peer groups or at desk.

2. Clustering: Regroup the brainstormed list into categories.

3. Underlining reading material: Use photocopied texts for students to underline details that they can use for writing about what they have read.

4. Formulating questions: Ask students to make up questions about a personal experience or observation, reading or series of readings, and then attempt to answer them.

5. Viewing pictures, cartoons, films: Ask students to imagine what a person is thinking in a still picture or blot out the captions on a cartoon to ask students to supply their own.

6. Observing and recording or reporting what is seen: Set up skits for this purpose or assign a place to watch for homework.

7. Writing a letter of intent: Ask students what their plans of action are on longer assignments. They should list their resources as well as where they will need assistance.

8. Reading followed by a personal response: See attached Writing Assignments that Promote Reading/Thinking Skills.

9. Reading followed by an analytical response: See attached.

10. Viewing artifacts and objects: Make collections that students can examine as anthropologists.

11. Mapping the characters, sequence of events or information in a reading: See Buckley article.

12. Taking mind walks: Ask students to close their eyes and imagine while you carefully describe a place or event.

13. Drawing a chart: Prepare students for comparisons by creating the skeleton of a chart for them to complete.

14. Writing information on 3 x 5 cards: Use colored cards so that students can write different classes of information on different colors.

15. Keeping a journal: Ask for personal responses for a period of time related to a particular subject that students will eventually have to write a paper about.

16. Modeling after teacher example: Allow students to watch and follow you through a writing project similar to what they will be attempting.

17. Listing descriptive words on board: Elicit some needed language from students and add your own suggestions to stimulate thinking about a topic.

18. Role playing or acting out: Assign dialogues (for example, between a father and son) to help students look at other points of view.

ABOVE ALL, INSIST ON A LOT OF DISCUSSION AND SHARING OF IDEAS IN PREWRITING SO THAT STUDENTS CAN REHEARSE ORALLY AND TRY THEIR IDEAS OUT BEFORE THEY WRITE THEM.

REVISION STRATEGIES:

Revision is a rethinking, reformulating, and rewriting process. Often this is the stage where the writer gives the most thought to the form he/she will use. Form in writing can be generally defined as the shape given to an idea that may have been amorphous, chaotic, or random at its inception. A potter begins with a chunk of clay to which he/she gives the form of pot. The design and the embellishments may be aimed at the wishes and needs of those who will use the pot. A writer observes that the number of runners seem to be on the increase. With more structured observations, some interviews, some reading, and some writing, his/her idea may take the expository form of reasons for the increase in running aimed at the general audience of the Lifestyle section of a daily newspaper. In both cases, the craftsperson imparts form in order to share usefully and appealingly with other people.

However, these two situations are not exactly analagous. One might note that the potter intends to make a pot when he/she picks up the clay and walks over to the wheel and that there are limitations on what one can do with a cubic foot of clay. The potter is focused so to speak, although there are many variations of what he/she can produce. If the writer were assigned to write an article on the increase in running by the city editor of the newspaper, the situations would be more analagous. As it stands, the writer might have ended up with a book-length spiritual odyssey about running rather than a newspaper feature article.

In classroom writing, the student is often put into both the potter's and the writer's situations. Sometimes the assignment is focused in such a way that the form is dictated: "Describe your pet." "Tell the advantages and disadvantages of the bicameral legislature." "Tell what your first day of kindergarten was like." Occasionally, the assignment is free: "Write about anything that you want for ten minutes." "Choose any one of these pictures and write about whatever comes to mind." Probably more assignments dictate form than not, and even in free assignments, most youngsters will use forms that they have been taught or imitate forms that they read. A great deal of instruction time focuses on form: complete sentences, paragraphs, thesis sentences, outlines, and expository or discursive modes.

There can be no question that youngsters should learn to use the traditional modes of discourse, the patterns of Western (Aristotlean) logic, the devices of rhetoric, and the possible patterns of English sentences. Learning all these forms makes them not only better writers, but better thinkers and readers. Thus, the substantial reason for teaching a paper of argument to students who may never need to write an argument in the "real world" is to increase their power to read and understand an argument. Likewise, when students learn why they are writing papers into several paragraphs, they are learning a reading skill as well. The questions are, then, how to teach form, when to teach it, and in what sequence. The rules are not so clear here, but a sensitive teacher following these few suggestions will find the teaching of form challenging.

1. Remember that form, whether it be transactional or poetic, follows fluency. The student must be allowed to start with the expressive, that language that is closest to thought and which does not have to communicate with someone else. (See James Britton's model.)

2. Recognize some natural mind sets against revision. Notably, the best thing about a piece of writing for students (and ourselves) is its being finished. Students will develop some avoidance syndromes during revisions and editing, the most common one being the "neater copy of the same old paper." For this reason, specifically assigned revision strategies probably work best until students understand the possibilities and strength of revision.

3. Encourage students to experiment and remain flexible during this stage of writing. It is possible for students to focus on what are essentially serious organizing tasks before they know what they want to write about.

4. Do not feel that every piece of writing must be revised. There are many reasons for writing other than completing it for an audience.

5. Recognize that the teacher's most significant role in the student's revision process is to help him/her develop a sense of audience (Who will be reading my paper?), a sense of purpose (Why am I writing to or for these people?), and a sense of voice (What do I want to sound like for these people?). The clearer the sense of audience and purpose, the more honest the voice.

6. Recognize when sequence in teaching forms or modes is essential and when it is done by agreement or convention. For example, moving from writing that is closest to that of thought to writing that is intended for an unknown audience (James Moffett) is probably an essential sequence while teaching a paper developed by reasons before teaching a paper developed by process would likely be the result of an agreement among a group of teachers.

7. Choose focused writing topics to allow students to practice THINKING and writing in all modes and/or forms. The more complex the pattern and/or the younger the student, the more prewriting activity the teacher should plan.

8. Plan a series of focused topics that will lead up to a longer essay. The students will be overjoyed to find that they have the beginnings of their new assignment in their folders. Let them experiment with the pieces to discover which form seems best.

9. Demonstrate the difference between showing and telling and between generalizing and supporting. Much of the kind of revision that younger students need is in the area of adding on information to unsupported assertions and/or adding on descriptive detail to telling statements. Quite simply, they have not said enough.

10. Have peer response groups develop a series of questions to elicit more detail from the asserters. As the student answers the questions, he/she will write them in the margins. (If this is a widespread problem it may indicate that more prewriting is needed.)

11. Initiate a pass-around session where a student paper or proposed paper or letter of intent goes around the room for every student to write a comment or make a suggestion. In an average classroom, it will take about one period to rotate all papers around the room, and when the student gets his/her paper back, there will be many useful responses.

12. Use sentence combining exercises to show students how to revise their sentences for variety and rhythm. Many studies show that maturity in sentence level goes up naturally with the regular use of sentence combining; however, you will be teaching students a revision skill if you take them back to their own papers to find sentences to combine or change. CAUTION: Once sentence style awareness begins, some new types of usage errors will show up in student papers, such as misplaced modifiers and faulty subordination. Do not punish students for these errors, but rather correct them by putting examples on the board and explaining why they happen. (These types of errors usually create some funny situations or lopsided logic, and a little laughter is more corrective in this case.)

13. Have students model from passages that they have read which are fine examples of techniques or devices you would like them to try. Once they have modeled successfully, assign them the task of using the device effectively when they are revising a paper. Metaphors, similes, alliteration, etc. work well in this method.

14. Encourage students to try to use new words (perhaps from the vocabulary lesson) in their revisions. Discuss with them and demonstrate how word choices are related to audience and purpose. Again, do not punish errors resulting from experimentation.

15. Provide strategies in close revision for those students who seem well on their way. Ken Macrorie's Writing to be Read discusses activities for tightening and sharpening and creating sound patterns that can be read by capable students. Requiring students to eliminate "to be" verbs that are not tense indicators will inspire better word choices and create more sentence variety.

16. Assign a revision of a paper that either changes point of view or mode of discourse from the original.

17. Use essay examinations as occasions for revision or for analyzing needed revisions by demonstrating effective answers and allowing students to discern and discuss why they are effective.

18. Teach students some techniques for planning an examination essay and for quick revisions and changes in the text. This might include symbols for the paragraph and for omissions, for example.

19. Teach students to outline as a revision technique, a way of seeing the skeleton of their papers, so that they can organize their ideas in the clearest and most effective manner. (As a prewriting technique, outlining will freeze up many students because it requires organization of undiscovered material.)

20. Teach techniques for developing thesis sentences. A thesis sentence or statement implies or promises a certain form or organization and demands support. The teacher can form theses about readings and ask students to find evidence in the reading to support or deny what he/she has asserted. After students are adept at this activity, the teacher can provide the evidence and ask students to form a thesis statement.

21. Photocopy some published examples of essays and cut the paragraphs up and challenge students to discover the author's order. Magazines are good sources. You can start with Reader's Digest and work up to Harper's. Do the same thing with some student papers.

22. Present students with samples of professional writing that has been revised and edited. This will be especially effective if you can find samples from writers they have read and admired.

23. Comment on the revision strategies that the student uses (or does not use) when you are evaluating the final draft.

WRITING ASSIGNMENTS THAT EQUAL READING AND THINKING IMPROVEMENT:

More instruction in writing does not inhibit or conflict with instruction in reading; it enhances and improves student reading when the teacher integrates the two and helps students make connections. By integrating these two strands as well as the speaking and listening strand of the language arts, the secondary English teacher will save time that is needed to work on responding and editing in class, but best of all, the student will benefit from having small component skills that were developed by basal reading programs re-integrated into larger units of meaning.

1. Writing as a prereading activity: Before asking students to read, give a warm-up focused topic. This strategy is especially instructive when the reading contains a situation, person, place, or time removed from the

student's experience as in the following assignment given before a reading of "The Prologue" to The Canterbury Tales: If you were to take a trip or journey with a group of people, where would you go, how would you travel, who are some likely people to accompany you, and how would you pass the time together?

2. Keeping reader response journals: Instead of a free, personal journal, assign a short term, focused journal on a longer work of literature. The teacher can ask for specific responses, in which case, the journal takes the place of study questions and reading quizzes, or the teacher might encourage a variety of responses, including other media such as drawings and clipped pictures or articles.

3. Writing a letter to the author: Ask students to write real or imaginary letters to authors. These can question, comment, complain, argue, or inform. Along the same line, students could try the Holden Caulfield school of literary criticism and role play a telephone conversation with the author as a prewriting.

4. Writing a Socratic dialogue between two authors: This assignment is useful in helping students discover similarities and differences between two points of view on the same topic. For example, having read from Thomas Jefferson and H. D. Thoreau, students could write an imaginary Socratic dialogue between the two on the nature of democracy.

5. Comparing different reports of the same information: History teachers could find many opportunities to present students with the primary sources about people or incidents in history. For example, the students could read three eyewitness reports of the storming of the Winter Palace and decide what should be written into the school textbook. In the English classroom, current news events from several newspapers and television reports can be compared.

6. Writing imaginary interior monologues: This technique can be used for testing what a youngster has learned from a reading or series of readings and/or for challenging him/her to understand another point of view: What was probably running through Harry Truman's mind in the few hours before deciding to drop the bomb on Hiroshima?

7. Detecting the author's outline: An assignment that works especially well with nonfiction is to ask the students to assume that a good writer has a plan or outline though he/she may have deviated from it for stylistic reasons. Students may come up with a map or outline and will benefit from doing this in small groups so they can talk about it.

8. Clustering to summarize the meaning of a passage: Students choose what they believe to be important details from a reading while the teacher lists them on the board. The students are led to classify the responses into groups and make general statements about them, at the same time subordinating minor details.

9. Modeling from reading passages: An activity that instructs the student in how a sentence or paragraph or passage is reasoned and developed involves asking him/her to imitate it using another subject. For beginners, it helps to type out the passage and triple space so that they can write directly underneath the words.

10. Devising charts based on a series of readings: Either provide the skeleton of a chart or assist students in devising one that allows them to compare and contrast and synthesize what they have just read. This is good review strategy or prewriting activity as well.

11. Writing down the outcome of a story before reading it: Teach students to predict while they are reading by stopping at a logical point in a story and asking students to write what they believe will be the ending based on their understanding of what has happened so far. (Do not use stories with surprise endings with less able readers.)

12. Writing test questions as a review: When it is time to test, ask students to predict what questions will probably be on the test in order for them to be reasonably tested. They can be moved to ask questions higher in the taxonomy through teacher modeling.

13. Applying the understanding of a reading to a situation: Suppose Tom Sawyer had watched some current television shows to get his ideas instead of reading adventure/romance novels. What kinds of games would he have likely devised?

14. Writing about a reading based on interviewing the teacher: The teacher sits as an expert and the class asks questions. The ground rule is that questions should be of clear intent and not too general, such as: "What is the book about?" This is a variation of the press conference, which also has many classroom uses. A student or panel of students can be the expert(s). The expert can refuse to answer or agree to find out information that he/she does not know.

15. Writing "book reports that aren't" on outside reading: Scrip and Scrippage has many suggestions for breaking the book report form with its excessive plot summary. Writing a newscast, a travel log, a play script of a significant scene forces the youngster to make choices that test higher comprehension skills.

16. Writing to interrelate different media: Arrange for students to compare a reading with its film or video dramatization. Possibly a board chart listing the "strengths" of each medium will arouse a discussion on the weaknesses of each and on the personal preferences of the students. Afterward, ask the students to recommend one medium over the other to a particular audience giving reasons for choices.

17. Finding details to support or deny a given generalization: In this activity, the teacher furnishes a statement about the reading which can be valid or outrageous. Students must return to their readings to support or deny the statement.

18. Generalizing or asserting from accumulated detail: This activity is the reverse of the previous one. Choose important details from a story that will allow students to compose generalizations.

19. Writing from given information: Before students are ever required to research a topic, they need some reading, summarizing, and synthesizing skills. Bring in a few short readings and possibly charts, graphs, and pictures on an interesting topic (news magazines are good sources). Take students through a reading process that helps them put information down

in lists and phrases and make a general statement about the information. Demonstrate and take students through a process of combining information from different sources (colored cards, cutting and pasting, reorganizing on a chart). Help students compose questions about the subject to see where there are gaps in their information and to judge whether or not they will need more information to write for their intended purpose and audience.

20. Writing expressively as a prereading/research activity: When an objective of the course is to have the students produce a research essay, it is wise to plan several days of prereading/research that introduces the topic as close to the student's experience as possible. For example, the student who is asked to research a country might be encouraged to take an imaginary mind walk: If you could travel anywhere in the world this summer where would you want to go? What do you think the country and people would look like? What would you need to take? After the students take down their impressions on paper, they can consider where they have gotten their information and where they might need to go for more and better information. As a third activity in this series, the students can pass their papers around the class for everyone to make a comment, offer a suggestion, tell about a good source (other people or books), or add on some questions that ought to be explored. When the student gets his paper back, he/she is challenged and ready to go research.

21. Responding to the criticism of others: Challenge a youngster's understanding of a work of literature by providing a fragment of literary criticism and asking for a written response to it based on his/her own understanding of the work.

22. Using an explication de texte method on an especially difficult reading: Break a short story up into 30 reasonable passages (or 5 or 6 if you wish to do this in small groups), and assign them to students. They should become experts on their passages and how they relate to the whole work, and present this information to the class.

23. Composing a vocabulary lesson and quiz: Give every small group a reading to derive a vocabulary lesson from and then to teach it. They should be ready for their lesson before the story is read.

—Maribeth Smith 4/82

WRITING PROGRESS

ASSIGNMENT	PURPOSE/ AUDIENCE	COMMENTS (SELF, PEERS, TEACHER)	FOR IMPROVEMENT	

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FREMONT UNIFIED SCHOOL DISTRICT

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PHONE 657-2350
AREA CODE 415

RICHARD D. CARROLL
DIRECTOR
SECONDARY EDUCATION

September 1, 1982

Dear Parents:

Your junior high youngster will be writing frequently in his/her English class this year, though you may be seeing less of it at home. Student compositions will stay in folders in the classroom so that teachers--and students--can more accurately follow and assess progress in writing ability. Writing ability, the most complex of the language skills your youngster attains in school, develops gradually, often paralleling his/her growth in mental maturity. The year-long record contained in a writing folder has proven to be an invaluable tool for the classroom teacher who has 150 budding writers to guide and encourage.

As in learning to play a musical instrument, learning to write requires thoughtful instruction in technique, good models, and frequent practice before a caring audience. The English program in your youngster's school contains all of these elements. You can look at your youngster's writing during open houses or at the end of the school day. Other times may be arranged by calling the school for a teacher conference. Students will bring their folders home late in the spring, and hopefully, they will become stored treasures.

You can expect to see your youngster with a variety of homework assignments for his/her English class, including reading, language and vocabulary exercises, oral presentation planning or practice, interviewing, analyzing ads, finishing a composition, and studying for an exam. As always, parents can help language development by lending a responsive ear to the ideas and words of their youngsters. The most fortunate of students have parents who insist on regular school attendance and good study habits and who encourage leisure reading and family conversation.

The attached brochure from the National Council of Teachers of English suggests some ways parents can help growing writers.

Sincerely,

Maribeth Smith

Maribeth Smith
Coordinator, Language Arts

Richard D Carroll

Richard D. Carroll
Director, Secondary Education

MS/fj

SPELLING RULES

A Simple Sequence for Spelling:

1. SEE the word—remember what it looks like.
2. SAY the word—watch for tricky pronunciations.
3. WRITE the word—reinforce the correct spelling.

RULE ONE:

I before E
Except after C
Or when sounded like long A
As in neighbor or weigh

The six chief exceptions to this rule are seize, either, neither, weird, leisure, and financier.

RULE TWO: In words ending with a y preceded by a consonant, change the y to i before adding er, ed, est, and es (the plural):

try: tri-es; -ed — tries, tried
country: tri-es — countries
boundary: ari-es — boundaries
happy: pi-er, pi-est — happier, happiest

RULE THREE: In words ending with a y preceded by a consonant, change the y to i before adding ly, ness, ful:

beauty: beauti-ful — beautiful
happy: happi-ness — happiness
fancy: fanci-ful — fanciful

RULE FOUR: In words ending with a y preceded by a vowel, simply add s to form the plural or to indicate the present tense:

say-s — says
day-s — days
monkey-s — monkeys
boy-s — boys
Sunday-s — Sundays

RULE FIVE: In words ending with a silent e, we retain the e when adding any syllable beginning with a consonant:

hope-ful — hopeful
life-less — lifeless
discourage-ment — discouragement
lone-ly — lonely
intense-ly — intensely

RULE SIX: In words ending with a silent e, we drop the e before syllables beginning with vowels, unless we want to retain a soft g ("dj") or a soft c ("s") sound:

hope-ing	—	hoping
believe-able	—	believable
tape-ing	—	taping

but

courage-ous	—	courageous
notice-able	—	noticeable

Gorgeous George illustrates the G-rule.

Occasionally, adding ing makes for an exception:

notice-ing	—	noticing
encourage-ing	—	encouraging
cring-ing	—	cringing

RULE SEVEN: In certain words, when we add ed, er, or ing and we want to retain the short vowel sound, we double the final consonant:

hop-ing	—	hopping
rap-ing	—	rapping

In each case here, if we simply add ing, we retain the long sound of the vowel, and the word is entirely different.

RULE EIGHT: In words of two syllables ending with a consonant preceded by a vowel, when we add a suffix beginning with a vowel, we double the final consonant if the accent is on the second syllable:

refer-ed	—	referred/but reference (It is reference because the accent shifts to the first syllable.)
prefer-ing	—	preferring/but preference
deter-ed	—	deterred

RULE NINE: We sometimes find difficulty in forming the plurals of certain nouns. Most plurals are made by adding s or es to the singular form:

dog-s	—	dogs
house-s	—	houses
box-es	—	boxes

Most words that end with z, s, x, sh, and ch form their plurals by adding es:

wish-es	—	wishes
church-es	—	churches
sex-es	—	sexes
infer-ing	—	inferring/but inference

Some plurals are formed by making changes within the word itself.

mouse — mice
man — men
child — children
loaf — loaves
tooth — teeth

RULE TEN: The apostrophe is *not* used to form the plural. The apostrophe is used to show possession:

boy — boy's hat
country — country's flag
women — women's hats

Note: If the word ends with an *s*, the apostrophe usually follows the *s*:

boys — boys'
bus — bus' (or bus's)

Note: Since the possessive form of words like "bus" are pronounced as though there were the additional *s*, it is sometimes actually added:

tress — tre*ss's* length

And now for the exception: The apostrophe is used to form a plural; if we say the letter *s* appears four times in the word *possess*, we may write, "There are four *s's* in the word *possess*." The same is true for numbers: "Three *6's* make eighteen."

RULE ELEVEN: To form the plural of words ending in *o* preceded by a vowel, add *s*:

ratio-s — ratios
radio-s — radios
patio — patios
studio-s — studios
intaglio-s — intaglios

RULE TWELVE: To form the plural of words ending in *c* preceded by a consonant, you have no steady rule to rely on:

1. Some words add *es*:

hero-es — heroes
potato-es — potatoes
tomato-es — tomatoes
echo-es — echoes

2. Some words add *s*:

dynamo-s — dynamos
piano-s — pianos
soprano-s — sopranos

3. Some words add either s or es:

zero-s, es -- zeros, zeroes
motto-s, es -- mottos, mottoes
tornado-s, es -- tornados, tornadoes

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FOR EACH WORD BELOW, FIND EITHER THE CORRECT SPELLING OF THE WORD OR A SECOND WAY IN WHICH THE WORD CAN BE SPELLED.

mediaeval
apparrelled
envelope
armour
entrust
clamer
burned
horsy

traveller
intomb
fixed
gavotte
bussing
calibre
color

CONFUSING WORD PAIRS

1. desert
   dessert
2. already
   all ready
3. would
   wood
4. meat
   meet
5. steal
   steel
6. soar
   sore
7. cord
   chord
8. coarse
   course
9. knew
   new
10. seam
    seem
11. sum
    some
12. gate
    gait
13. moan
    mown
14. hall
    haul
15. canvas
    canvass
16. heir
    air
17. daze
    days
18. lose
    loose
19. bow
    bough
20. peddle
    pedal (petal)
21. missed
    mist
22. allowed
    aloud
23. born
    borne
24. tale
    tail
25. creak
    creek
26. passed
    past
27. peace
    piece
28. grown
    groan
29. there
    their
    they're
30. fair
    fare
31. bails
    bales
32. sewing
    sowing
33. grate
    great
34. in
    inn
35. bear
    bare
36. tract
    tracked
37. peel
    peal
38. dyed
    died
39. threw
    through
40. bolder
    boulder
41. chews
    choose
42. flour
    flower
43. fir
    fur
44. plane
    plain
45. waist
    wastes
46. sent
    scent
47. bred
    bread
48. seen
    scene
49. to
    too, two
50. boy
    buoy
51. where
    were
    wear

52. here
hear

53. beech
beach

54. sea
see

55. sale
sail

56. threw
through

57. rows
rose

58. rain
rein
reign

59. heart
hart

60. advise
advice

61. quite
quiet
quit

62. weather
whether

63. ascent
assent

64. miner
minor

65. stationery
stationary

66. illicit
elicit

67. formerly
formally

68. personal
personnel

69. then
than

70. hour
our
are

71. hole
whole

72. pear
pair
pare

73. sun
son

74. strait
straight

75. row
roe

76. deer
dear

77. isle
aisle

78. pale
pail

79. throne
thrown

80. who's
whose

81. profit
prophet

82. compliment
complement

83. affect
effect

84. ingenious
ingenuous

85. moral
morale

86. lead
led

87. your
you're

88. guessed
guest

89. cite
sight
site

90. ore
oar

91. vain
vein
vane

92. foul
fowl

93. peer
pier

94. brows
browse

95. shone
shown

96. right
write
rite

97. later
latter

98. except
accept

99. rye
wry

100. discrete
discreet

101. eminent
imminent

102. capital
capitol

103. principal
principle

104. its
it's

PLANNING A LANGUAGE ARTS UNIT

1. Select readings (a variety where possible) around a theme, a genre, a problem, or a set of skills. Be sure to have a clear purpose related to student needs with related objectives.

2. Plan a reading schedule that will allow for oral reading, homework reading, private classroom reading, teacher reading, and free-choice reading.

3. Give the student an assignment sheet with due dates for readings and major activities.

4. Introduce the unit. This might be a formal lecture where specific information is given to the student or merely a "what-we-are-about-to-do-preview-of-upcoming-attractions." Drawing or mapping the unit may be useful to help students get an overview. Share the purpose and objectives.

5. Give out special vocabulary for the unit with exercise and/or quiz dates announced.

6. Plan prewriting exercises that allow the student to get down what he/she is thinking or feeling about what he/she has read so far and that connect to the purpose and idea of the unit.

7. Include one, two, or three formal writing assignments according to the length of the unit and the writing maturity of the student.

    a. Prewriting should lead up to these papers.
    b. Papers should have at least one revision before teacher corrects them. All drafts should be collected.
    c. Class time should be scheduled for revising, working in peer groups, and working on usage skills.

8. Plan oral activities related to the unit content and skills: discussion, drama, group work, reading aloud, reading one another's papers, panels, skits, partner practice, role playing, listening, etc.

9. Compose study guides and study questions for the readings that give the student a variety of thinking experiences. Develop questions from all levels of Bloom's Taxonomy. Focus on skills in reading that have been demonstrated to be weak in students. Give students opportunities to formulate questions for one another. Do not allow study questions to unbalance the reading. Good readers need a very few focus questions.

10. Add language exercises that develop areas of weakness noted in students' reading or writing. Always help students make the carryover between the skills exercise and what he/she is reading or writing. Do not give exercises for skills most students seem to have mastered.

11. Plan quizzes and over-all examinations that are clearly related to the purpose of the unit and that require some synthesis and summary. Plan a review day for students, demonstrating methods of study. Unit examinations should always include one essay question.

12. Include when possible visual projects, library research, field trips, and resource people. When available include films, filmstrips, recordings, and videotapes that enhance the purpose of the unit.

GLOSSARY

acronym - a word formed from the initial letters of a term, phrase, or name. Acronyms used in this guide include:
- NCTE - National Council of Teachers of English
- CATE - California Association of Teachers of English
- IRA - International Reading Association
- SAT - Scholastic Aptitude Test
- ETS - Educational Testing Service
- ERIC - Educational Research Institute Clearinghouse
- CTBS - Comprehensive Test of Basic Skills
- CAP - California Assessment Program

allegory - a narrative in which characters, action, and setting represent abstract concepts, ideas or moral qualities in a consistent pattern of meaning.

alliteration - repetition of initial consonant sounds (wandered weak and weary).

allusion - a brief reference to a person, event, or work of art.

ambiguity - the expression of an idea suggesting more than one meaning. It may be accidental and confusing or deliberate and enriching.

amelioration - language change in which a word acquires a better meaning.

anachronism - something out of its historical time or place (the clock in Shakespeare's *Julius Caesar*).

analogy - a comparison made between two often dissimilar items, situations, or people in order to provide insight into the nature of the focus subject.

anapest - three-syllable metrical foot consisting of two unstressed syllables followed by a stressed syllable.

anecdote - a short summary of a funny or revealing event.

antagonist - the person, object, or circumstance opposing the protagonist.

aphorism - a short, pithy saying.

archetype - a symbol, pattern or type which recurs frequently in art and literature, evoking strong, often unconscious, associations in the reader.

area - field of study, or a branch of a field of study.

assonance - repetition of vowel sound (lake and fate).

atmosphere - the prevailing emotional tone or aura of a work.

aural - refers to sense of hearing.

ballad - a narrative poem passed on in the oral tradition. A literary ballad is composed in imitation of this folk form.

Bildungsroman - German term for a rites-of-passage novel.

blank verse - unrhymed iambic pentameter. The verse of Shakespeare and Milton and the one considered best suited to the natural accents of English.

caesura - a pause in a line of verse.

caricature - exaggeration of prominent features of a person in art and literature for satire.

carpe diem - "seize the day," a common theme in Renaissance poetry meaning to make the most of youth.

catharsis - the purging of the emotions of an audience as they feel "pity or fear" for the tragic hero.

chorus - a group of actors, speaking in unison, who comment on the action of a play.

classical tragedy - tragic drama that adheres to the three unities first noted by Aristotle in the *Poetics*.

cliche - an expression or phrase that is so overused as to have become trite.

clipping - language change in which a word is shortened.

climax - the decisive moment or highest emotional point in a play, novel, or short story.

cloze procedure - the deletion of words from the text for the purposes of testing, practice work, or determining readability.
comedy - a play written to amuse and, often, to instruct by pointing out the follies of humans. Also used to refer to other genres.
comprehension - understanding the meaning of printed or spoken language.
conceit - an elaborate and surprising figure of speech comparing two very dissimilar things.
concept - an idea of something formed by mentally combining all its characteristics. A general notion or idea.
conflict - the struggle that grows out of two opposing forces: person against person; person against nature; person against society; and person against self.
connotation - the emotional associations surrounding a word as opposed to its literal meaning.
consonance - the repetition of consonant sounds (add, read).
context - the environment of a word that determines or deepens meaning.
convention - a widely accepted technique, form, or way of writing.
course of study - a resource document designed to be used in program planning. It may include goals and objectives in many curriculum areas.
couplet - two rhyming lines.
criticism - analyses of literature for purposes of understanding and evaluating.
curriculum - all of the courses and subjects offered in school. All of the experiences offered to learners under the auspices of the school.
curriculum framework - comprehensive description of an individual curriculum area.
curriculum guide - a detailed description of the scope and sequence of learning in a subject area.
dactyl - a three-syllable metrical foot of one accented syllable followed by two unaccented syllables.
decoding - the process of grouping letters into sounds in order to read words.
denotation - the strict, literal meaning of a word.
denouement - the final "unknotting" of the plot.
deus ex machina - "god from a machine" from the Greek dramatic convention of lowering gods on the stage. Today it is used to mean any sudden, and often unrealistic, element introduced to resolve a situation.
dialect - the regional characteristics of speech or the imitation of such in literature with special phonetic spelling.
dialogue - the conversation between two or more people in a literary work for the purposes of characterization, exposition, mood, plot, theme, or commentary.
diction - the word choices made by a writer based on his/her purpose and audience.
didactic - refers to literary works whose main purpose is to present a moral or religious statement.
discipline - a branch of instruction or learning (i.e., the disciplines of history or science).
discourse - a formal, orderly, usually extended expression on a subject.
discourse modes - monologue, dialogue, journal or diary, chronicle, letter, drama, narrative, poem, record, description, exposition, argument.
drama - a genre intended for performance in a theater. Ideas and plot are conveyed through dialogue, speeches, actions, and scenery.
dramatic irony - the situation that occurs when the audience or reader (or other characters) know more than another character(s).
elegy - a traditional poetic mode that treats death philosophically.
encoding - the process of separating whole words into smaller parts for the purpose of syllable pronunciation or spelling facility.
end rhyme - the rhyming of words at the ends of lines of verse.
epic - a long narrative poem—either from the oral tradition or a literary imitation—that treats a national hero in a broad setting in ceremonial style.

epigram - a short, highly polished verse or saying, often witty.

epilogue - a concluding section added to a work to interpret, extend, or complete.

episode - an incident within a work of literature that has a completeness or unity of its own.

eponyms - words derived from the names of people whose traits, lives, or actions are memorable or original in their class or category. (Bloomers are named after their designer Amelia Bloomer.)

essay - a brief piece of non-fiction presenting a point of view through informal discourse or formal analysis and argument.

euphemisms - polite, less explicit expressions used to make something sound less unpleasant or offensive (peacekeeper for weapon).

evaluation - the process of appraising the effectiveness or value of a learning experience, teaching process, or program function based on specific standards.

explication - the explanation of a literary text based on a close reading and careful internal analysis.

exposition - the information provided to the drama viewer or the reader at the beginning of a work. In composition and rhetoric, the methods of developing and explaining an idea or information.

expository methods - definition, classification, analogy, reason, example, facts and figures, compare/contrast, analysis, explication, authority, anecdote, description, narration, cause/effect.

fable - a brief tale, wherein the characters are often animals, told to demonstrate a moral or practical truth.

figures of speech - specific devices, such as metaphor and simile, used to renew, extend, or transform meaning imaginatively.

flashback - interruption of a narrative to show an earlier episode.

folklore - the customs, legends, songs, and tales of a people or nation.

foot - a metrical division consisting of one accented syllable and the unaccented syllable(s) that go with it (except spondee).

foreshadowing - a hint of what is to come in a drama or narrative.

frame - a larger narrative that encases a group of stories (the pilgrimage in *The Canterbury Tales*).

free verse (*vers libre*) - poetry that is "free" of a fixed meter and rhyme, using rhythm and other devices such as alliteration for pattern.

generalization - language change in which a word takes on a more general meaning.

genre - type or category into which a literary work is grouped according to its form or technique (novel, epic, tragedy, etc.).

goal - a statement of broad direction or intent which is general and timeless.

Gothic novel - genre of novel that evokes fear through supernatural forces and setting.

haiku - a 17-syllable Japanese verse form with vivid images and compressed meaning.

heuristic - a set of techniques, questions, or directions offered toward exploring and/or solving a problem.

holistic evaluation - the process of assessing the overall product or result of a specified activity, such as a written essay, rather than assessing the mechanical functions.

homily - a sermon or serious moral talk.

hyperbole - a figure of speech involving great exaggeration for expressive or comic effect.

iamb - two-syllable foot consisting of one unaccented syllable followed by one accented syllable.

idioms - words or phrases that have taken on a nonliteral meaning, a meaning other than the grammatical or logical one.

idyll - a pastoral poem.

imagery - words, phrases that create an image in the mind of the reader.

invocation - the call on the muse for help and inspiration, usually found in epic poetry.

irony - a word, phrase, or situation used to mean the opposite of its literal or expected meaning. See dramatic irony, verbal irony, and irony of situation.

irony of situation - a difference between the purpose of a particular action and the result.

kinesics - nonverbal communication using various body signals; body language.

learning experience - "The interaction between the learner and the external conditions in the environment to which he can react" (Ralph W. Tyler).

literacy - generally defined as the ability to read and write at the level of an average newspaper.

litotes - a form of understatement in which something is expressed by a negation of the contrary (not unmindful of).

limerick - a light, humorous verse of 5 lines with an a a b b a rhyme scheme.

local color - the use of details which are common in a certain region or section of the country.

lyric - a short verse intended to express the emotion and thought of the poet.

malaprop - an inappropriateness of speech resulting from the use of one word for another which has some similarity to it. ("Illiterate him, I say, quite from your memory." Mrs. Malaprop, The Rivals)

melodrama - an exaggerated form of drama intended to arouse sentiment without understanding in the audience.

metaphor - a comparison of two unlike things without comparison words such as like or as.

meter - the repetition of stressed and unstressed syllables in a line of poetry.

metonymy - substitution of one word for another which is closely related to it. (All hands on deck.)

miscue - occurs when there is a difference between what is printed and what the reader thinks is printed. The type and variety of miscues are significant, not the number.

monologue - an extended speech by one speaker. A dramatic monologue has an audience; an interior monologue goes on in a character's head; stem of consciousness imitates the mind flow, moving by associations.

moral - a value or lesson that an author tries to implant in the reader's mind.

motif - an oft repeated phrase, incident, idea, symbol, or character within a body of literature or a single work.

myth - a traditional story that explains a belief or a truth.

narrator - the person who is telling the story.

neologisms - new words coined by adding to old words or combining parts of old words (airplane).

novel - a fictional prose form of extended length that generally creates a realistic world (versimilitude) and develops character through conflict and change.

objective - a specific accomplishment that can be achieved in a given amount of time, under specific conditions.

ode - a lyric poem written to someone or something in a serious and elevated tone.

onomatopoeia - the use of a word whose sound suggests its meaning.

parable - a short descriptive story that teaches a moral or belief.

paradox - a statement contrary to common sense; a self-contradictory statement.

parallelism - repeating of phrases or sentences that are similar in form or meaning.

parody - a literary form that imitates a work or style in order to make fun.

pastoral - a style or attitude of writing that idealizes the country or rustic life.

pathos - suffering or passion, usually invoked in the audience or reader.

pejoration - language change in which a word acquires a worse meaning.

personification - a figure of speech wherein an animal, object, or idea takes on human traits.

plagiarism - trying to pass off the words and/or ideas of others as one's own.

plot - the action in a story that usually is made up of exposition, rising action, climax, falling action, and resolution.

point of view - the vantage point from which a story is told. *First-person* is told by a character in the book; *omniscient* allows the narrator to relate all the thoughts and feelings of his or her characters; *limited omniscient* allows the narrator to relate the thoughts and feelings of one character; *camera view* is seeing and recording from a neutral point of view.

portmanteau words - words concocted by accident or for humor by telescoping two words into one. ("Slithy" for "slimy" and "lithe" from *Through the Looking Glass*.)

primary information - information gained by interview, observation, and/or close examination of artifacts and primary documents.

protagonist - the main character in a story.

psychobabble - jargon that develops with popular psychology ("telling it like it is").

pun - a play on words based on the similarity of sound between two words with different meanings. "They went and told the sexton and the sexton tolled the bell." (Thomas Hood)

readability - an objective measure of the difficulty of a book, usually based on sentence density, vocabulary, and interest.

resource - a source of supply, support, or aid.

response - the observable behavior in a student as a result of a learning activity.

rhyme - similarity of sound existing between two words.

satire - a literary tone and, in some cases, a genre used to make fun of human foibles.

scanning - a reading technique of glancing quickly through reading material to answer a question or locate pertinent information.

secondary information - information gained by reading or viewing data collected, organized, and interpreted by another person(s).

setting - time and place in which the action of a literary work occurs.

simile - a comparison between two unlike things using *like* or *as*.

skimming - a rapid reading for the purposes of preview, overview, or review.

SQ3R - survey, question, read, recite, review.

slang - popular language added to our speech.

soliloquy - a speech delivered by a character when he/she is alone on stage.

sonnet - a lyric poem of 14 lines in iambic pentamenter. The Italian (Petrarchan) sonnet has two parts—an octave and sestet, rhyming *abba*, *abba*, *cde*, *cde*. The English (Shakespearean) sonnet consists of three quatrains and a final rhyming couplet, rhyming *abab*, *cdcd*, *efef*, *gg*.

specialization - language change in which a word takes on a more specific meaning.

strand - a thread or thread-like part of anything; elements interwoven in a complete whole; fundamental elements which tie a discipline together.

structure - refers to the form or organization a writer uses for his/her literary work.

symbol - a concrete object used to represent an idea.

synecdoche - using part of something to represent the whole.

syntax - sentence structure.

theme - the statement, central idea, or point a writer tries to get across.

tone - the attitude of the writer toward his/her audience.

tragedy - a work where the protagonist is destroyed by a flaw, but before his/her death or downfall understanding and stature are attained.

trochee - metrical foot made up of one stressed syllable followed by an unstressed syllable.

unit - a segment or portion of the course of study.

verbal irony - the writer says one thing and means another.

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